

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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# THE NEW YORK MIRROR

## At the Theatres.



We, Us & Co., presented at the Fifth Avenue Theatre on Monday night, belongs to the *quid est* species of entertainment. What it is we do not know, nor do we believe that the author himself could define it if put to the test. It has neither plot nor connected incidents, reason nor purpose. But it makes people laugh almost continuously for two hours-and-a-half, and therein lies its chance of achieving a popular success. Every imaginable absurdity is dragged into the three acts and the principal performers, several of whom are versatile and clever, are permitted to perpetrate any amusing prank or idiosyncrasy within their power. Songs, dances, knockabout antics, slang, puns and musical specialties are a few of the ingredients of which the entertainment is composed. This *olla podrida* is attractive for its whimsicality. The large crowd of spectators roared without knowing why.

As nearly as we could gather from the disjointed episodes of We, Us & Co., it relates to a party of hypochondriacs who, under the charge of a quack doctor, visit the Mud Springs. The men fall in love with a Miss Magilicuddy and press their respective suits with many farcical adventures. They board in a hotel built on a railroad turn table, which enables the enterprising proprietress to guarantee every room in the house to be sunny. It is moved by a crank-and-a-mischief youth, whose practical jokes make him the terror of everybody, by turning the house when several of the lovers are paying nocturnal visits to the windows of their beloveds, causes confusion and fun galore. This revolving *osis* is the invention of Charles Barnard, of the *Century*. He is not responsible, however, for the dialogue of the piece, which is solely the fruit of Mr. Mestayer's genius. This gentleman has a made-to-order part in T. Willie Rockingham, a bald-headed pugilist who has retired from the P. R. Mr. Mestayer's individuality is decidedly comic, and this, with his pat colloquialisms and burlesque operatic tenor act, keeps him in the good graces of the spectators.

Era F. Kendall is unequalled in the delineation of back-country character. He made a distinct hit as Dr. Mulo Medicus, a rural veterinary surgeon. Every speech and action struck the audience as funny, and they heartily enjoyed his performance. Charles McCarthy played a couple of Irish parts. For one he made up to look like John Kelly. Samuel Reed did some very neat and humorous acting as a dancing-master of "sissy" proclivities. Theresa Vaughn wore a number of becoming costumes as Miss Magilicuddy and sang several songs with a rich contralto voice. Marie Bockel, a piquante actress and an accomplished singer, did some very pleasing work in the role of an operatic artiste. Jennie Fisher, a pretty woman, played Miss Coppergall nicely. Libbie Noxon is a lively soubrette. Her part is a bad one, but she manages to make it stand out quite prominently. The piece is excellently mounted.

Madame Ristori played Mary Stuart at the Star last Thursday night. The prospect of an evening of tragedy was evidently not enticing to the holiday spectator, for there were scarcely one hundred and fifty persons in the large auditorium. The dreariness of the performance under these dispiriting circumstances may well be imagined. Ristori was very well received, and after the third and fifth acts the curtain was raised twice. But the enthusiasm of the little gathering was scarcely justified by the tragedienne's impersonation of the Scottish Queen. It was a cold, feeble, unimpassioned effort. Several members of the company did some creditable acting. Edmund Teare's Earl of Leicester, Mrs. Foster's Elizabeth and Marion Clifton's Hannah Kennedy were especially deserving of commendation. The scenery was very poor.

A fair-sized audience gathered Monday evening to see Madame Ristori's *Marie Antoinette*. Giacometti's play is a wearisome work so far as dialogue is concerned, but there is in the character and career of the unfortunate French Queen a strongly pathetic interest which even the dryness of the dramatist's treatment cannot obliterate. The queenliness of *Marie Antoinette* is presented strikingly by Ristori, whose acting is full of dignity, sincerity and feeling. But in appearance she failed to realize the historical description of the young

and beautiful wife of King Louis. The drama was very carefully staged, and some of the effects, such as the approach of the threatening mob, were intensely realistic. Edmund Teare's King Louis, Mrs. Foster's Madame Elizabeth, and Marion Clifton's Princess de Lamballe, were excellent impersonations. The other members of the cast did not contribute much strength to the representation.

On Friday evening Ristori will be seen as Lady Macbeth, a part in which she has won high honors abroad. The other nights will be filled with repetitions of Elizabeth and Mary Stuart. The latter play will be further supplemented on Saturday night—the last of the engagement—by the sleep-walking scene from Macbeth. Next week Lawrence Barrett will begin his season, appearing as Lanciotto, in *Francesca da Rimini*. The piece will be presented with new scenery and dresses designed especially by Lewis Wingfield.

The Jerseyman was seen by a small audience at the Fourteenth Street Theatre on Monday evening. It is not a play that will add lustre to E. A. Locke's reputation as a dramatist. The central character, played with considerable humor by Barney McAuley, is a native of New Jersey named Gideon Punk. He is a sort of Colonel Sellers, inventing absurd schemes which have nothing whatever to do with the telling of the story. It is not much of a story. It deals with an unknown heir, an innocent man's apprehension for a crime he didn't commit and a lot of other time-work subjects. Mr. McAuley's impersonation was the only feature of the performance that gave pleasure. Some of the cast by their bad acting succeeded in producing derisive laughter. Next week The Messenger from Jarvis Station, Mr. McAuley's old stand-by, will be given. His engagement will be followed on Monday week by Maubury and Overton's company in *The Wages of Sin*.

Mr. Rankin's stock company at the Third Avenue Theatre came to an end on Saturday night. Herne's Hearts of Oak is filling in the present week, which, for the present at least, will bring the career of the theatre as an English house to an end. Next week it will be handed over to Herr Neuendorff and the Germans, who will, it is hoped, give the place more liberal support than it has hitherto enjoyed. The edifice will be rechristened the Apollo Theatre and the popular German artiste, Magda Irschik, will inaugurate the new departure.

There was a large audience at the People's Theatre on Monday night when Barlow and Wilson's Minstrels gave their show. Except for the antiquated jokes, which appear to be indispensable to a well-regulated troupe of this kind, the entertainment was highly amusing. There are some capital specialists in the organization, and these lent variety to the olio department of the programme. The attraction for next week at this house is *The Devil's Auction*.

Called Back arrived, in the course of its pilgrimage to various theatres in town, at the Grand Opera House on Monday evening. The audience gathered to witness the play was not very large, but the performance appeared to give the observers enjoyment. Mr. Mann's Gilbert Vaughn, as well as the acting of the other members of the cast, has received due notice in a previous issue of *THE MIRROR*. There is, therefore, no necessity for repeating our opinions. The attraction secured to follow Called Back is "Dreams; or, Fun in a Photograph Gallery," the laughable piece which enlists at present the comic talents of Jacques Kruger and a band of clever people.

The Madison Square Theatre is to be congratulated on its possession of *The Private Secretary*. Frothy and frolicsome in texture, as the farce unquestionably is, it still has the essential elements of substantial and lasting popularity. It has been provoking mirth among our playgoers for a good while, and there is reason to believe it will continue to do the same thing for many weeks to come.

The double bill, *One Touch of Nature and Three Wives to One Husband*, at the Union Square Theatre is proving a potent attraction. The former, a serious little play, forms an inviting contrast to the fast and furious fun of Colonel Milliken's adaptation. Both are acted in a manner that reflects credit upon the celebrated Union Square stock company. Messrs. Shook and Collier state that other novelties—which they hold several in reserve—will be postponed for the present.

Mr. Wallack takes unto himself the credit of having discovered the promising author, Henry Guy Carleton—a credit which nobody will deny him. He certainly is to be congratulated on having had the courage of his convictions and departed from his conservative policy sufficiently to bring forth the virgin work of a talented writer. Victor Durand is not a great play, but it is an eminently clever one, and so far above the average productions of the day that its success at Wallack's Theatre is not to be marvelled at. Of that success there is no room for doubt. The house is filled with fashionable and appreciative audiences every evening, and the drama is received with emphatic tokens of approval. The acting of the brilliant cast is worthy of the highest praise.

Every part is excellently played. Victor Durand will run well into the New Year.

This is the second and last week of Fanny Davenport's engagement at Niblo's Garden. The houses are large and *Fedora* is received with the usual earnest attention and applause. When Miss Davenport leaves, the stage of this theatre will be occupied by the Lady Clare company. In order to lend additional interest to the production, Harriet Jay, sister-in-law of the author of the drama, has been specially retained for one of the parts.

An Adamless Eden will conclude its run at the Comedy Theatre this week. The production has met with a pecuniary success quite unexpected at the beginning of its career in this city. We are told that the Comedy will continue to be devoted to burlesques in which women only will appear. Mr. Percy is to take charge, and he will present at the start a piece with costumes designed expressly by Captain Thompson, whose taste and originality in this line of work is unequalled.

The audiences at Daly's Theatre are not only large but select. This house has been chosen, more particularly since the run of Love on Crutches began, by the upper ten as a favorite resort. The elegant toilettes displayed in the parquet and the long line of private turn-outs before the entrance are nightly indications of the swell character of the assemblage at this favorite place of amusement.

Adonis will pass the first quarter of its second hundred performances at the Bijou Opera House this week. The popularity of the burlesque does not appear to have fallen off. Some changes are shortly to be made in the cast. Jennie Reiffarth is to be replaced by Emma Carson and Carrie Godfrey by May Sylvie. M. Dixey's new song, "It's English, you know," is demanded again and again every night.

Harrigan and Hart will renew their season at the Park Theatre on Monday night next, when McAllister's Legacy is to be produced. The sale of seats, which began yesterday morning, was very large, the public thus showing its sympathy for the heavy misfortune that lately befell these popular and plucky managers.

## The Musical Mirror.



The beautiful Standard Theatre has been well attended since the opening night last week, when *A Trip to Africa* was presented before a representative first-night gathering. The interior of the building is a most exquisite architectural and decorative achievement. The lines are gracefully curved, the coloring is delicate and artistic. The Standard is a real novelty; it differs in nearly every respect from our other places of amusement. The severely aesthetic, sombre style of ornamentation which has latterly come into vogue among theatrical architects is departed from, and the pleasing and romantic French fashion of the Louis XIV. period used with delightful effect. Every seat in the house, whether in the galleries or the parquet, commands a perfect view of the stage. The seats, by the way, are made after the most approved model, and, barring those at Wallack's, they are the most comfortable we have occupied. The boxes are a novelty. Instead of projecting beyond the line of vision of those seated near the sides, they are long and narrow. The proscenium, with the dark frescoing above, is decidedly effective. The curtain, painted in imitation of Gobelin tapestry, quite justifies the praise that was bestowed upon it previous to its public exhibition. To enter into a minute description of the interior beauties of the Standard would consume a good deal of space. Briefly summarized, they are in perfect taste, and they combine to make the theatre a splendid accession to the many fine places of amusement with which our city is enriched.

The opera, *A Trip to Africa*, tickled the ears of the listeners. It is replete with taking melodies, pretty *valse* movements, tuneful concerted pieces and catchy choruses. The music is not particularly original or particularly meritorious, but it has enough of brightness and sparkle to command it to the popular ear. The book is inferior to Suppe's score. The lines are stupid and the situations far from comic. The comedians employed in the representation resorted finally to the gagging process; but the interpolations were less excusable than the stupidities of the book, for they were equally dull.

The piece was staged in superb fashion. The *mise-en-scene* has not been surpassed in comic opera productions. The rising Nile in the second act, an effect produced by the skillful manipulation of lights, was a capital achievement. Joseph Clare received a call for his romantic Egyptian villa. The large orchestra under Herr Nowak did efficient service. The musicians were well disciplined. The chorus was composed of a large number of pretty girls who wore picturesque costumes. We mention these details before proceeding to review the cast, as they are worthier of unreserved commendation than some of the principals. Marie Conron, it is true, in the prima donna role of Titania, sang sweetly and won admiration by her self-possessed, refined and graceful manner, but the rest of the people failed to create a pleasant impression. Three drearier comedians than Messrs. Stanley, Klein and Clifton it has not been our lot to gaze at in some time. Mr. Stanley's cast-iron attempts to be funny as the libidinous pasha Fanfani were depressing. Mr. Klein, in the character of Miradillo, had a good part, which he spoiled. Because of his foreign perversions of our tongue he was unintelligible the greater part of the time. Mac St. John, in Tessa, displayed a fair voice and any amount of nonchalance. She is likely to become a favorite with the O'well Hosbun brood of aspiring slims. Miss Neffland is a fair eccentric old woman, and she made the old Napolitaine, Buccametta, quite amusing. Miss Englander sang and acted nicely as the slave girl, Sebie.

Prince Methusalem's reign at the Casino this time will be a short one. Strauss' sparkling opera comique is to be given only one week longer. On Monday, the 12th, Millocker's *Apajune* will be produced for the first time in English in this city. The preparations for this event have been a long time making and they are of a very elaborate description. The dresses will be notably handsome and the scenery beautiful and appropriate. The Sunday evening concert was fairly attended. Belle Cole sang several selections, Henrietta Maunder played some pianoforte solos and the Casino orchestra, supplemented by the band of the Twelfth Regiment, rendered a choice programme of popular instrumental pieces.

At Koster and Bial's Vanoni appeared on Sunday evening. As this captivating little vocalist is a prime favorite, there was, of course, a large house. Her chansonnieres were productive of unalloyed enjoyment and she had to repeat most of them. Leon and Cushman and other specialty artists, besides Mr. Williams' excellent band, contributed the rest of the programme.

## Professional Doings.

—The Wallacks are forming their stock company for 1885-6.

—All the Philadelphia Theatres did a large business last week.

—Emma Jones has been engaged for Fan-tine by R. M. Field.

—Sallie Cohen is now a member of Jacques Kruger's Dreams company.

—It is announced that Ranch 10 has descended into the ten-cent museums.

—Blanche Seymour has been engaged for Flora Moore's Bunch of Keys company.

—J. L. Sutherland and Laura Alberta will go with Roland Tayleur's new company.

—Mabel Runnels has returned to the cast Adonis. She had been with the Surprise Party.

—The title of the new play for McCarthy and Monroe, by Colonel Milliken, is *A Postal Card*.

—Russell Bassett is spending his time in making it pleasant for his friends visiting the city.

—There are three dramatizations of *A Wooden Spoon* under consideration by different stars.

—Howard P. Taylor has received an order to write a play for Madame Chatterton-Boher, the harpist.

—It is announced that Lillian Brown has again disbanded her Jollities. This time at Fort Scott, Kas.

—It is stated that M. Chizzola will assume the sole management of the Ristori engagement for the season.

—Apajune will be produced on Monday at the Casino. Sev.-ral of the Philadelphia company will be in the cast.

—James H. Browne has succeeded Thomas C. Lombard as manager of Charles A. Gardner, the dialect comedian.

—Fred Lennox will devote his energies in future to comic opera, having sold out his interest in the Hoop of Gold.

—The Acme Burlesque company is rehearsing, and will in all probability open at Koster and Bial's on Sunday evening next.

—Mabel Stuart will play a prominent part in *Ixion* at the Comedy Theatre. She is known as a daring and clever horsewoman.

—A letter has been received from Alexander Henderson stating that he is pushing arrangements for an American tour in 1885-6.

—A novelty will be introduced at the Casino on Sunday. Several popular ballads will be sung by prominent vocalists in costume.

—Louise Allen, a California actress, is playing the title role in *Sieba*. It is not likely that Vernon Jarbean will return to the cast.

—Bebe Vining left the Comedy Theatre on Saturday night, but is cast for Cupid in *Ixion*, which will be done on Monday next.

—Nanon, Genee's opera, will be played for the first time at the Thalia Theatre on Friday evening. It ran three hundred nights in Berlin.

—William Cregan, ahead of the Oliver Byron combination, is quite an artist. Mr. Byron's house at Long Branch is decorated throughout with sketches in water and oil by Mr. Cregan, who is a brother of Mrs. Byron and Ada Rehan.

—The orchestra-box at the Star Theatre has been altered to give additional seating room. The present engagement is not the cause therefore.

—Manager Harris, of dime museum fame, is meeting with considerable success in his circus venture at Robinson's Opera House, Cincinnati.

—The Princess Opera House, Winnipeg, wants an opera company, which the manager says has a bonanza for that sort of entertainment.

—Max Freeman will go on the road to play a part in *Lady Clare*, and also the part in *Victor Durand* now played by Lewis Morrison.

—Augustus Piton did a large business with *Off to Egypt* last week in Toronto, but is still determined to close the season on Saturday night.

—The Bijou Opera House on Monday night was literally packed, and the management were nonplussed at the sudden increase in the receipts.

—Two new songs by W. J. Scanlan are in great demand at the music stores. They are "My Nellie's Blue Eyes" and "Something for the Babies."

—Matt Leland writes from Muggs' Landing that his company is doing a fair business—better than most of the itinerants—and that it will not close.

—Joseph A. Gulick, formerly connected with Haverly's staff, joined the Michel Strogoff party in Cincinnati, Dec. 27, in the capacity of advance agent.

—On Saturday, at the Comedy Theatre, Topsy Venn was severely hurt by the premature lowering of the curtain. She kept on in her part, however.

—In Wilkesbarre on Christmas night Flora Moore played to the largest receipts, it is said, ever taken at Music Hall. This was her fifth visit within a year.

—The suit of Harry Standish against Manager Saiter, late of the Spanish Fort, New Orleans, comes off on Monday next. Mr. Standish sues for \$1,200.

—James Bartholomew, the pantomimist, may shortly rejoin *The Devil's Auction*. He left it some time ago, owing to differences, and joined the Kiralfys.

—Fantasma, last week, played to the largest business at the Arch Street Theatre, Philadelphia, during Mrs. John Drew's twenty-four years' lease of the house.

—Mr. Slavin says he will start with his opera company for the West Indies on Jan. 6. Mr. Slavin is full of West Indian experience, good, bad and indifferent.

—William Emerson, the minstrel, will not take his company to New Orleans, as intended. The management is now arranging with another company to fill the time.

—Dan Rice, the veteran clown and circus manager, is filling an engagement this week with the Harris and Fish Circus, at Robinson's Opera House, Cincinnati.

—Apajune is nearly ready for presentation at the Casino. Many of the people who were in the original cast at the Bijou, some seasons ago, will appear in the revival.

—Richard F. Davenport, an English scenic artist of reputation, arrived in New York on Tuesday. He will be attached to one of the local theatres and settle down here.

—The Eden Musee offers new attractions to its patrons. There is a very interesting series of tableaux called "The Story of a Crime" and a realistic representation of Garfield's deathbed.

—Lillian Olcott is determined to resume her starring tour, and will start out in a few days with a company including many of the old members. Salaries have been reduced considerably.

—Sadie Cheevers and Carrie Perkins have reinforced Rice's Bottle of Ink company. E. E. Rice left for Chicago on Sunday night to "re-organize" the company, which of late has been in a shaky condition.

—Gilbert and Sullivan's new opera will be put in rehearsal in London next week. There is little likelihood of any American manager purchasing it, so D'Oyly Carte will come over and produce it himself.

—J. K. Emmet tried to secure the Comedy Theatre for a short season, but could not do so. When the Knights

## THE NEW YORK MIRROR.

The Giddy Gusher.



When a man is cut out for a tenor he has an undeniably pleasant prospect before him; but spiteful nature always handicaps him with remarkable legs. Robert Heller, in early life, bade fair to have a lovely voice, but he said he had "too good legs for it ever to amount to anything." And that remark set me thinking of the many queer-legged tenors the world has enjoyed.

Just run through the favorites and recall their peculiarities of person—from the silver-voiced Brignoli, with his waddle, right down to present times—and the last contribution to the fund is the legacy of Mr. King, of Hartford, Connecticut. The head of sloop navigation has turned out several fat gentlemen with pleasing light voices of tenor register and tonnage—one who went to disport in Joshua Whitcomb I remember painfully. Swathed in broadcloth, you wouldn't believe what he was equal to; but "in one mad hour," as Elizabeth Browning says, he plunged before the public in tights. Few remained to tell the tale, and the young man has never tried the vocal business since.

When, therefore, at the Standard, the other night, the boards trembled and, with elephantine tread, two columns of purple droop parted the glittering host of chorus and swung down to the footlights, I said to myself: "This is manifest destiny. The tenor cometh! Truly this is the King."

Every pair of tenor legs I am acquainted with "pale their ineffectual fires" before this monarchical couple. And the work of these legs upon the house! As the Prince, who in private is a King, fronted the audience, I recovered from the blow they had given me and looked about.

Judge Fred Gedney, sitting close up to 'em, seemed paralyzed. He felt sure in his mind that The Culprit Fay would never have a run if he had to mount it on a pair of legs like those.

McCaull, up the aisle, clasped one hand on his fevered brow, and the other on his own royal limb, and ejaculated: "If this sort of thing is coming into fashion I must secure the Marquis de Leuville, if he can't sing a note."

Ex-President Fish remarked that "King's legs were like the late lamented Marine Bank doors—they swung both ways."

Judge Daly went over to his brother and asked him if he hadn't made a great mistake in letting young Duff get those legs, for in putting on a piece he considered them invaluable—they filled the stage. It seemed to him that a spectacular play could be produced with those legs alone, properly spangled; but this was merely a legal opinion, subject to dramatic revision.

Dr. Robertson viewed them anatomically, and remarked to a friend that the late Dr. Wood had left to Bellevue Hospital a very fine collection; but if he had those legs he would start a museum of anatomy that would outstrip the efforts of his predecessor, and leave Kahn in the shade and Wood without a leg to stand on.

McElfatrick, the architect of the building, rushed out to James Duff in the lobby and regretfully asked him why the resources of the establishment had not been tendered him for use. One of those legs each side the proscenium, fitted with an Ionic capital and a composite base, would have been simply gorgeous, and if King objected to be broken up they could have worked both legs in as a caryatid with a crocket or a gargoyle on top.

And Dazian, the costumer, standing by, said: "Would that you had used him architecturally, for Heaven knows it means bankruptcy to make tights for that man."

And if King produced this sensation in the audience, what was he to his compatriots on the stage? Little round and rosy Klein viewed them with awe. When the amorous Prince put his best foot foremost toward delicate little Conron and the knee gave way with the back action that Mr. King ought to patent, her voice trembled with natural emotion, and the possibility of the whole structure coming down gave her a fit of stage-fright. Jack Nash, who is nautical or nothing, "stood by ready to sheer off," and thought of the prow and the prowess of the *Madeleine*, Jack Ryley's Rock Hunter, and what he could do if he was only on deck and those legs bore down on him.

I tell you, dear MIRROR, there's a great deal in legs—there must be lots in King's. Some

fellow unskilled in anatomy remarked of his shabby trowsers: "I know they are frayed at the bottom and baggy at the knees, but they cover a noble heart." If I heard that Duff's tenor had bronchial tubes and alimentary canals and lachrymal ducts in his dear legs, I should exclaim with Othello, "His great big limbs has stomach for 'em all!"

I'm very much interested in another pair of legs just now. There's not much voice in 'em, but there's lots of low comedy. They are the funniest pair in the profession. I refer to Wilson's, up at the Casino. They remind me of George Fox's. They are full of character—a determined, self-assertive little pair of pins, each one a law unto himself. No one opinion can govern both Wilson's legs, and whatever business they go into it's a study to watch the different members of the firm. They may have the one end in view, but their separate ways of attaining it produce droll effects. For instance, Mr. Wilson wants to start up stage. The off leg coincides with him; the nigh one objects to a direct course, and the trouble commences, as Billy Birch would say. Then Wilson's blessed legs are original—they scorn to repeat each other. Each has a different turn of thought and bent of inclination, but sturdy, reliable and awfully jolly. I congratulate Mr. Wilson on his legs, and beg to inform them of a mistake they made in referring to the Gusher.

There's another class of legs that are interesting—I find them on the stage frequently—the elastic legs I call 'em. A gentleman named Hilliard, who sings very sweetly, has one. Viciu has another. They keep thin high C's in 'em—you notice just before the top note in "Some Day," or "Spirito Gentil," the leg elongates so the other one has to get on tip-toe to match him. After the note is brought up they both settle down, and the artist shuts up like an accordion or a measuring-worm.

There's a young man down here from Gloversville studying for the stage with Madame Cappiani, who turns out so many successful singers. His name is Still, and he has a lovely voice of wonderful sweetness and strength. I should have great hopes of him but for his legs. They seem to be straight, of ordinary calibre and unanimity of build. It don't seem to me he can ever be a tenor of renown with such an everyday, unremarkable pair of legs; but he has so much voice and ambition and good looks that he may overcome fate and fortune and beat the record with ordinary and not extraordinary legs.

The most awful pair of legs I was ever acquainted with, was the pair of legs I hold to this day in greatest esteem. It was in Hamilton, Canada, many years ago, that a poor woman died and left four orphan children on the charity of the town. They had but one living relation, an aunt in Ireland, who had a pension of one pound a week from her father, who had died abroad. And from that pound she saved money to send to the little nephews and nieces in America. So when the news reached the small place in which this aunt was passing her life, she sent word to the selectmen in Hamilton that she would come to America and take charge of her poor little relatives. And by the same mail she wrote to a man named Kimball in Boston, who was a sort of Barnum in his time. The eldest of the orphans was a girl of thirteen, who had a mind and understanding beyond her years. She often told me of the dark lowering day when she went to the depot to receive her Aunt Nora, who had journeyed across the ocean to assume the care of their education and provide for them.

It seemed as if the gloom of their fortunes had gone into the very atmosphere, as the four friendless creatures congregated on the platform, and the train, enveloped in low lying steam, crept into the town. Well-wrapped-up passengers jumped off and disappeared, and the little band slunk down, one against the other, as a stalwart porter bore a big plaid bundle down toward them and, placing it on a settee, cried out to the elder girl in the group: "If you are Geraldine Collins, here's your aunt."

And there she was—the dreadful cripple with the wise head and the splendid heart, the delicate, refined woman who had hidden her misfortune till the wants of four feeble little creatures bearing her blood cried for its exhibition and the money it would make. Thank God it was my privilege to know and love that lovely creature when she was the head of a pleasant home and the centre of a devoted quartet of adoring nephews and nieces.

Norah Collins was known all through the United States and Canada as the snake woman—from 1840 to 1850. She weighed about forty pounds, and was the size of an eight-year-old girl. She had a succession of joints in her legs; and her feet were simply bunches of flesh that resembled snakes' heads. She was repulsive in face, and with every word she spoke she made a hissing noise that was hideous to hear. Her mother was the wife of an Irish officer stationed in India, and one day, about four months before her child was born, she sat on a piazza making some article for her expected baby. A pet dog had laid at her feet

some time, and occasionally as she moved her slippers foot, she felt her little friend crouched beside her. Suddenly, as she was conscious of the spaniel's motion beneath her skirt, she beheld the animal shivering with fear at a little distance. With sudden action she grasped both her ankles, and sweeping away her dress she saw coiled about both her feet an awful cobra. Her screams of horror brought help, and the serpent glided away without doing further harm to the unfortunate woman.

But when her baby was born, by that mysterious power which is as inexplicable as death, the trace of the horrible visit was visible on its poor face and distorted legs. The mother could not survive the shock, and the father sent the monstrosity pensioned off with a pound a week to a lonely settlement in Ireland. Inside that terrible form, however, there lived a gentle, intelligent soul. The parish priest educated it, and found a link between the only relative it had—an elder brother who went to Canada and settled. He knew his sister was a deformity, but he spoke to his children affectionately of their Aunt Norah. So when they were orphans they wrote Aunt Norah—who conquered her pride, and in her helpless condition, faced a cruel, curious world, and exhibited herself for ten years—made a fortune in the museums and side-shows of this country, educated her four nephews and nieces, and died in this city in 1870, to their credit it is said, tended and cared for as faithfully as she deserved to be. Carried about like a ten months' old child, with long clothes that hid the dreadful legs, she had so worthily done the errand of mercy and care—those legs for which I profess the deepest reverence that ever stirred the heart of your irreverent

GIDDY GUSHER.

A Managerial Introspect.

"The reduction in salaries," said a retired manager, who, although he has amassed a considerable fortune, finds more or less satisfaction in observing the trend of things theatrical, "is but the first of a series of changes in the theatrical system that are necessary to restore business to a profitable basis. Actors in some cases were paid ridiculously high salaries—others were paid too little. The lopping off of the overpaid was a step toward equalizing the scale. Mark my words, the remuneration of actors has got to be still further reduced. You see, salaries have been going up, going up steadily until this season. Managers couldn't stand it. They had too heavy a load to bear."

"Another change which must come is the adoption of a lower series of prices for seats; \$1.50 cannot much longer be the standard price; \$1 will be the maximum figure for a reserved seat. Theatres crammed full at popular prices mean more profit than theatres half filled at the present rate. It does not pay for the theatre to become an unpopular institution—a form of recreation, like the opera, only within the means of the comparatively limited wealthy class. Managers must go to work and, if I may be permitted to coin a word, repopularize their establishments. With moderate salaries to pay, they can easily come down with the prices."

"Another most important reform must be instituted. I mean a general retrenchment in expenditures for bill-board printing and lithographs. Intelligent people support the theatre, and every intelligent man reads a newspaper. Through the papers, therefore, should the managers solicit the attention of the public. It is no longer the custom for bootmakers, haberdashers and merchants to hang symbolic signs over the doors of their stores to acquaint the people with the nature of their business. The necessity has gone by—the people can read. Yet theatrical advertising has got no further than the literal use of symbols—gaudy pictures are posted on the walls or hung in the windows to attract notice and patronage. It is a useless, almost criminal, waste of money. Advertise in the papers as much as you like, but combine and eschew the vulgar and extravagant display of paper on the wall."

"Another word of advice to managers—particularly managers in New York. They have driven a large class of people away from the theatre permanently by encouraging or 'standing in' with the rascals who speculate in tickets, and refusing their support whenever a movement has been made for the extermination of the evil. Grasping greed is the reason for the refusal to fight the nuisance. It is meeting with its own punishment, for there are not people enough to fill all the theatres now, let alone to buy seats of speculators and thereby enrich a class of harpies, incidentally lining the managerial pockets with silver."

"My advice may not be heeded, but it is given honestly and after a careful examination of the situation. Unless I am vastly out of the way in my calculations, the remedial suggestions I have briefly made will have to be adopted or things will go on from bad to worse."

Tribute to the Forrest Home.

A very graceful action was done by the English actor on Christmas Day. Yesterday a MIRROR reporter learned from James A. Herne that Irving had forwarded to each inmate of the Forrest Home, at Philadelphia, a twenty-dollar note. When acting in that city, he invited these good people to attend one of his performances, and afterward visited them.

Wishing to impress them with a practical remembrance of his visit, he sent them the sum named, requesting that out of it they would each purchase some useful article and keep it as a token.

There was plenty of quiet enjoyment in the house on Christmas Day, to provide which many well-known people contributed.

### Mantell and the Madison Square.

The salary R. B. Mantell receives from the Madison Square management is \$450 on the road and \$350 in this city. Last August, it is stated, Mr. Mantell's contract called for less than this sum, but it included an interest in the profits of the play *Called Back*. Mr. Mallory desired to free the returns from this incubus, and he accordingly entered into a new arrangement whereby Mr. Mantell relinquished his prospective profits and accepted an increase of salary.

Since the opening of the season *Called Back* has made no money. Indeed, it is believed with good reason that there has been a considerable loss. The engagement at the Fifth Avenue Theatre did not fulfil expectations, and neither play nor star have given much satisfaction to out-of-town audiences.

The company plays in Brooklyn next week, then it goes to Philadelphia, and after that a Southern trip is laid out. The Madison Square people are not fearful of much loss in the large cities named, but they look to the Southern tour with grave apprehension. Unless a wholesale reduction of salaries could be effected they almost preferred to give up the enterprise altogether. A reduction has already been enforced all round except in the case of Mr. Mantell. By the letter of his contract he can demand his full salary for the whole period that he is engaged.

There is a possibility that the company will be withdrawn after the Philadelphia date is filled. In that case they will either be disbanded or used in some other play than *Called Back*, while Mr. Mantell will be fanned out or kept here idle and paid his New York City salary. That would probably be a cheaper investment than sending *Called Back* South.

It is said by a person conversant with Madison Square movements that Mr. Frohman the other day called on Fanny Davenport and Manager Edwin Price and offered them Mr. Mantell for the rest of the season to play the part of Loris in *Fedora*. Mr. Price is reported to have declined, as Henry Lee is under contract to him, and it is not his custom to break faith or contracts with anybody. Mr. Price offered to take Mr. Mantell off Mr. Mallory's hands last Summer, before the production of *Called Back*, but the latter would not then entertain the proposition.

Mr. Mantell is understood to take very little interest in the result of the Madison Square management's deliberations. He is playing for money, not glory, this season, and while his contract holds he is confident of gratifying his wish. He certainly has not added to his reputation by his performance of Gilbert Vaugh in *Called Back*. He has simply demonstrated that he is not worth \$450 a week to his managers. At the present moment the arrangement is beneficial in a pecuniary sense, but we do not think it will prove of value in the long run. Mr. Mantell would have acted wiser, we take it, had he remained Miss Davenport's leading man for another season, and restrained his flight into the stellar empyrean until his position assured entirely happy results.

### The Students Rebel.

Some months ago the profession was somewhat agitated by the foundation of the Lyceum School of Acting by Steele Mackaye, Gustave Frohman and other enthusiasts. For a sum of two hundred dollars, it was held forth, a person might pass through a course at the school and be turned out a real live actor. Chairs were established, and learned men from Boston engaged at large salaries to fill them. In a few days, so many were the applications for admission, the doors were closed and money refused. Laughing classes, Sighing classes, Dying classes and other branches accessory to a knowledge of the dramatic art were opened, and certain plays put in rehearsal. Then the trouble began. As nearly all the students were "well fixed," they all wanted to play leading parts, and jealousy began to reign. One of the professors told a MIRROR reporter that it was impossible to do anything with the students, as they would not submit to the discipline to which professionals are accustomed.

When the Lyceum was turned into a regular theatre, and thus diverted from its original purpose, more dissatisfaction was expressed. Several of the students had engaged press agents, and were willing to expend large sums in boozing themselves. When Director Mackaye learned that certain of their number had given information regarding the school to the press, he stormed, and calling them together, said that Delarue would not approve of such things. Therefore they should not commune with scribes. Then the accused students stood up and declared the school a fraud and said they had been deceived.

The history of the establishment of the school has never been related. A person who from the first has been well informed upon the subject gave this information to a MIRROR reporter:

"Architect Hubert has a daughter, one of

the pupils at present. When she came to town a great success, and thought it would be an excellent idea to establish an amateur theatre, and engaged with W. H. Gale, of George Street, Gustave Frohman succeeded in getting into his hobby, and engaged Steele Mackaye should be admitted into it. This was done, and the school was opened. Friends put up the money, and Frohman supplied the theories. The latter secured a lease of a theatre for himself at a moderate rent, and students are greatly dissatisfied with the things going on, and the professors are disengaged. Max Freeman and William Thompson have resigned, and I think the school will soon burst."

### Future of the Comedy.

Ever since his advent in the profession of a manager and agent, Townsend Perry has cherished a pot scheme of establishing a grand burlesque theatre in New York, under the plan of the Galery Theatre in London. On Saturday night the Adamses ran into the Comedy Theatre closer, and Perry never lost possession, having leased the house for three years. He has engaged Gertrude Gardner, Veronika Jarreau, Topsy Vean, Fanny Davenport, Gilda Sanger, Amy Ames, and many other burlesquers. Gertrude Gardner, formerly known in the London Galery company, will play leading roles, and Veronika Jarreau will prove a powerful attraction. They have signed with Manager Percy for six months, with the option of extension. The first production, *Ixion*, will be given in two weeks, and in the interval Rico's *Bonnie Blue Boys* will appear. *Kobezine's Girls* are going on, all of the cast being composed of women. Later on it is the intention to engage two good comedians and revive the old Lydia Thompson repertoire.

Sydney Rosenfeld, the librettist, and Captain Alfred Thompson, the artist, will be permanently attached to the theatre.

### Destitution.

No one knows more of the inner condition of the profession than Ben Baker, the general secretary of the Actors' Fund. He says he never recollects a period when help was more urgent in relief of unfortunate professionals. Many worthy people there are who, though receipt of a small salary, cannot find sufficient work to make their board; yet they are ashamed to ask for assistance, and when in good feather, paid in their dues every year, to the fund, and when in bad, apply for aid. Mr. Baker makes it his business to hunt up such people.

Having an average of 1000 members in the Fund is deeply interested. It has been suggested that those actors who are in straitened circumstances could find no more appropriate place for their benevolence than making the fund the medium of providing them with assistance, with assistance until better days come. There may be some who would give more than \$1000 to the Treasury if their circumstances would permit. The public will perceive that the profession should lead their way well.

### Professional Doings.

—F. G. Pinson, a younger brother of Henry Pinson, late secretary to Dion Boucicault, has begun the publication of a paper in Philadelphia called the *Dramatic Standard*.

—The New York Ideal Opera company returned to the city yesterday morning. The manager is gone to Montreal to raise money to enable the company to open at the Alhambra Theatre on Monday next.

—In a few days Joseph Haworth, who has been spending Christmas at his home in Cleveland, will return to the city and decide as to whether he will star or not. He is considering the offer of an energetic young manager.

—James Collier passed a rather unpleasant holiday week. He was laid up at the Moran House, where scores of friends called to inquire after him. We are pleased to announce that the handsome and genial manager is convalescent.

—A member of Henry T. Chapman's company says that the season will be managed under new management, at Long Branch, on Thursday night. Mrs. Chapman gave a Christmas dinner to her company and other friends at the Bolton House, Harrisburg, Pa.

—Our Akron (O.) correspondent writes that of a recent performance by the Alice Gould Opera company in that city: "We were treated to a first rehearsal at high prices. If this performance had taken place farther West, the Actors' Fund would have been called on to defray funeral expenses."

—H. A. D'Arcy has formed a small company, consisting of Walter Owen, Harry Pinton, Frank Kensington, Douglas White and wife, Leona D'Arcy and others, to play Oliver Twist, *Called Back* and *Caesar*. He is from the smaller towns of the State, and will later go through New England.

—W. L. Bowron, musical director of the Devil's Auction company, was in town on Monday. He says business has been very good indeed this season, and Manager Gleason is preparing for a long tour. In fact, the company starts for San Francisco, where a season of six weeks will be played.

—H. Wayne Ellis' new company, *Poor*, was produced in Fall River the other day. Local papers speak in high terms of its plot, situations and dialogue. The character of Charlie Noland, played by a son of rival Uncle Josh Whitcomb,

# THE NEW YORK MIRROR.

## PROVINCIAL.



### BOSTON.

The Pavements of Paris was the attraction at the Boston Theatre during the week. It is good in spots and bad in others. It could not well lack the former element since D'Eancy, of the Two Orphans, was a joint author of it. Indeed, the plot is at least first cousin to that of the Orphans, though the play is not so good. Felix Morris does a wonderful piece of master acting in the game of an excise, very French. Few are intelligent enough to follow him so far to the stage as far as my observation goes; and, as said above, wonderfully well done. J. E. Nagle, the young Lorraine boy, however, came near to dividing the honors with him. The piece was well acted, indeed, throughout; and it was most effectively presented by means of scenery and property.

Excisor began a new career at the City Theatre, and, probably, will be the fine dramatic combination soon to be realized everywhere. Its plot and action are too well known to need description, and the beautiful features of halls and the strong ones of dramatic expression are also well known.

Young Mrs. Winthrop occupied the boards at the Park during the week, with nearly the identical cast of its original production. Her Mr. Dickie is a good one.

Dyan's New Opera House was liberally patronized during the engagement. De Belleville's impersonation

of the role of Wilfred Denver was a decided improvement on that of his predecessor, and to his excellent work must be sacrificed no little of the week's success.

Eleanor Carey appeared to advantage as Nellie Desverne.

The play was staged in superb style, the ample facilities affording full scope in this respect. Michael Sennett

affords a picture of his art which is unique.

The McCullum Comic Opera co. opens 11th in Falk's, and will also present The Beggar Student during the

week of Jan. 12, in the support. This week, the Hotel of Gold comb, followed Jan. 4 by W. J. Scanlan

in The Irish Mistral.

As predicted, the circus at Robinson's, under Manager Harris' energetic supervision, was productive of big business from the outset. Taking into consideration the narrow confines of the stage, the entire performance was given with satisfactory success.

The trial act, however, was a decided success, and Lottie Ayer was rapturously received.

The other features of the programme were Professor Samwell's trained animals and the acrobatic performance of the Forespath Family.

Dan Rice will appear with the company on the 22d.

Dan's Tribulations, as depicted to a sympathetic amusement public, at the People's Theatre, by Mark Hanley's really clever play, managed to bring the cream of the city's attention and filled the house nightly.

Joseph Sparks, as Dan Mulligan, was the life of the piece, though his efforts to amuse were ably seconded by Peter Goodrich and Richard Goodrich as Simpson, Primrose and Rebecca Allup, respectively.

The play is interesting throughout, the majority of the situations and business being laughable in the extreme, and the attractiveness of the entertainment is beyond question.

It must be remembered that Nina and Dot Boudicca appear the second week.

So, after a few days of repose, that for his second week, Dan will make the same able statement that Boston people had seen and evidently liked him in a great number of his plays, and he hoped that they would also like his two productions of the coming week. I don't think I ever witnessed more hearty and universal laughter in a theatre than greeted this good-natured reference to his two children. It broke out again and again.

Dan's Tribulations, in its business on the first night of its second week, though it picked up and gave evidence of considerable vitality, I think it would have run for a longer period if other arrangements had not prevented.

Harry G. Richwood's Novelty Gems gave a lively entertainment at the Howard Atheneum during the week, the feature of the entertainment being the singing of Hilda Thomas. She may be doing the best she can do for five years since light has come to the variety or burlesque stage of anything approaching decent vocalism. I have heard no singing worthy the name until Miss Thomas broke the steady flow of mediocrity. Her voice is excellent, and my wonder is that some of the opera companies have not absorbed her ere this. I was much amused, during the evening, to see George Parker, when offering his song, to have the audience burst into hearty laughter. He is a man of the people who can in the front row, and who caught it rather awkwardly, while his face suddenly became scarlet. It was becoming very interesting. "What will he do with it?" I asked myself. He soon tossed it over to a couple of ladies who sat behind him, and they seemed bothered for a moment, but presently one of them unconsciously pinned it on her corsage. Here are the skeleton and suggestion for a variety.

Variety at the Boylston Museum, and a great doll show was the feature of Austin and Stone's Dime Museum.

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# THE NEW YORK MIRROR.

being \$2,100. Atkins Lawrence gave a strong, heroic impersonation of Nicolo Nardo, the liberty-loving student, while Frank Norton and Mr. Ward, Ivan Nordoff and Sparta, were fully equal to the requirements of their parts. Adele Belgrade, as Sora, the unfortunate Jewess, was thorough and artistic, and was frequently called before the curtain. Emma Vaders as Marie made an excellent impression and well deserved the applause she received. The stage-setting and scenery were unusually good, and the careful attention to detail bore ample testimony to the excellence of the stage management. *Storm-Beaten*, 3rd, week; *Wilbur Opera*, 3rd, 9th, 10th.

**Masonic Temple Theatre** (W. H. Meffert, manager): Janish appeared here for the first time during the week beginning 2nd, and although her engagement was not the financial success predicted, she created an impression that will bring forth good fruit in the future. Camille Louis and Lorraine present a program of repeated, two matinees being given besides the regular night performances. Janish in the former—the crucial test of modern actresses—appeared at her best, and as her conception of this great character developed, pure in womanly sentiment and devoid of sensuality, the rather cold and critical audience felt a sympathetic touch and gave a quick, enthusiastic verdict of approval. She has a clear, ringing voice, and when she sang ed with a slight foreign accent that is pleasant to the ear, and does not render a single word indistinct. Her support, as a whole, is scarcely up to the mark, although it has some good material in it. The Seven Ravens co. having gone to pieces, Mr. Meffert has arranged with Dore Davidson to present *Lost* the week of 9th; week of 11th, *Aimee*.

The New Grand Theatre (J. P. Whallen, proprietor): The show is lost in catching up on its diverse like a seven tented consolidated circus from start to finish. The co. is the best of its kind on the road, and the members seem to have been born especially for their respective parts. The piece is one of the happiest hits of the age, and has as much action as a Texas mule. The *Galley Slave* Dec. 29, week; *Hoop of Gold*, 6th, week.

Harris' *Museum* (T. Harris, proprietor): Joseph H. Keene in *Rip Van Winkle* has had a successful week that he has concluded his tour, and announces Mrs. Parlington for next week. Zama, the European illusion, will also be made a feature of this week's entertainment, and will continue to mystify the young and old. "Standing-room only" was displayed Christmas afternoon and evening.

Items: The Adele Belgrade and Emma Vaders are well accustomed here, and have received no little social attention during the engagement of Siberia—Charles H. Hoyt is threatening the public with another button-buster, to be entitled *The Tin Soldier*. The *CHRISTMAS MIRROR* was "a joy forever" and sold like hot cakes. They commanded premium six hours after their arrival.

## MAINE.

### PORTLAND.

**Theatre** (Frank Curtis, manager): The Christmas attraction was to have been the New York Ideal opera co., but it failed to put in an appearance, and the audience had to be satisfied and none remained. The managers were in complete ignorance as to the whereabouts of Barnett or his company, but it has since transpired that the co. went to pieces in Salem, Mass., Monday. A big business was in prospect here, and the non-appearance of the co. was an outrage, for had the wire been used, arrangements could have been made to bring on the co. City Hall (Ira C. Stockbridge, manager): Stockbridge's *Christmas* was a great success, financially as well as artistically. The various attractions were above the average. Miss Vars was especially fine, and the singing of Louise Marguerite remarkably good. The Venetian Troubadours also came in for a good share of applause. Owing to the failure of the performance at the Theatre a larger crowd was present than was expected.

**People's Charles** (Charles, manager): Some of the blouses and few new faces have brought good houses this week, and the audiences were large at the holiday performances. The management must use more skill in obtaining attractions if they want patronage. Pointers: The managers of the Theatre are after Barnett's scalp—Max Clayton's passes are *non ext* just now. —Grimmer's orchestra passed a miserable Christmas at the Theatre, waiting for the N.Y. ideals to show up. The *CHRISTMAS MIRROR* went with a rush. It was greatly admired.—A Happy New Year.

## MASSACHUSETTS.

### FALL RIVER.

**Academy of Music** (Thomas R. Burrell, manager): Denman Thompson produced for the first time, 2d, H. Wayne Ellis' new play, called *Rich and Poor*, to fair business, with the following cast:

Col. Kay Robinson . . . . .	George A. Beane
Garrison Nolan . . . . .	
Athena Jones . . . . .	Walter Gale
Uncle Kermus . . . . .	
Barney O'Day . . . . .	D. D. Bedell
Father Jack Welch . . . . .	
George Carole . . . . .	Eugene F. Van Dusen
Mrs. Col. Kay Robinson . . . . .	Mrs. D. D. Bedell
Miss Sadie Robinson . . . . .	Louise Koos
Kate Nolan . . . . .	Withers Cole
Widow Malone . . . . .	
Grandmother Nolan . . . . .	Florence Roberts
Charles Nolan, a stonemason . . . . .	Denman Thompson

Time and Place: Imagination of the audience.

The story opens in Col. Robinson's house, where a ball is taking place in honor of his daughter's birthday. A scene occurs between Col. and Mrs. Robinson, in which he informs her that something is wrong and that he must retire to Canada for a while, and advises her to go to Europe, where he expects to join her. Mrs. R. goes back to the ball-room, and the Colonel is left alone. Atkins Jord, the confidential servant who informs the Colonel that he is acquainted with his dishonesty, and tells him that he is in the same position, having used the bank's cash while the former was using other people's names. The second act opens in the modest home of the Nolans, where the old people are receiving the calls of their neighbors, it being their birthday. Their son Charlie comes home, and the incident that follows are such as to give the entire home for the working class. The scene closes by the Widow Malone coming and informing them that Col. Robinson's bank has burst. As Charlie Nolan's savings are invested there, he starts for the bank. Act third is laid in the house of a friend of Robinson's, where the old people have fled, and joined by Atkins Jordan with the funds. While dividing the spoils, Charlie Nolan who has by some means found out that he is there, takes a pistol and shoots them, and succeeds in revolting from the table, compelling them to surrender. The fourth act is at the Nolans' home, where Charlie is found as a prosperous quarry-master. His parents are dead, and with his sister Kate he is enjoying the reward that is supposed to follow the good. Robinson and Jordan by some means escaped the law, and the former has now joined Nolan's clerk, Jordan, who goes to the Robert's home to see him. Jordan is a good boy, and his acting did not prove what I expected. George Beane as Col. Robinson and Grandfather Nolan was excellent. But the hit of the piece was made by Walter Gale as Atkins Jordan. As the flush bank clerk who had the pleasure of spending the money and was ready to take the chances of escape, and afterward as a broken-down man seeking a home, in the situation of Charlie Nolan, that was for him genuine applause. My Gale is, I understand, entitled to much of the business which helps to make his part a success. The remainder of the co. do not call for notice, as the author has given them little to do. William Stafford and Evelyn Foster came 5th, and gave me Ingmar and Merchant of Venice to big business. The co. is very even and gives a performance which more than satisfies. Her Atomesium returns to the stage—indeed—in fact, larger than on the first visit. Moore and Holmes' *Burlesque* co., 3d, Boston Museum co., 8th.

**Brieflets:** Willis Ross rejoined the Stafford co., at Providence, 20th, and got in his first work here with favorable results. Mr. Witling has no further connection with the co., Mr. Ross renewing his former contract with Stafford. A very pleasant gentleman and an admirer of *The Mirror*, Senator T. C. Rich, of Penn. Why did not he have a part?—The People's Museum closed 27th; lots of unpaid debts.—There are rumors that the Skating Rink, which has not paid this season, will shut up, too.—Business is picking up. Three cos. which have played here in the past two weeks have tried to get return dates. Two offered to cancel the same town in order to do so.

## MICHIGAN.

### DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): Minnie Madeline, Fred Caprice, 2nd, 23d, 24th, to good receipts. The piece has just enough variety in its different types of character to give it coloring. The Salbury Troubadours, with the irrepressible Nellie McHenry, are too well known to need any special notice. Their Three of a Kind is exceedingly funny. Scanlan, in the Irish Minstrel, 23d to Jan. 1; Henry Irving, 2d, 3d.

Detroit Opera House (Charles A. Shaw, manager): Thatch, Morrison and West's Minstrels made the last half of week merry. It is one of the best minstrel troupes on the road and drew very large audiences. White's Grand Theatre (Charles O. White, manager): *Muggs' Landing* was presented 2nd, 23d, 24th. It has plenty of fun of a certain kind and keeps its audience in good humor. Frances Bishop, as *Muggs*, proved her-

self to be a very capable actress. Business was good. Louis Sylvester appeared in Little Ferret, 23d, 26th, and *Freaks*, 27th, to large and enthusiastic audiences.

**COLDWATER.** Buck's Opera House (M. J. Buck, manager): Edith Carey, supported by an excellent co. in the Planter's Wife, 2d, 3d, Moderate business.

**Courtesies:** Thanks are due to the managers in Washington and Detroit for courtesies shown your correspondent during a recent visit to those cities.

## JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Planter's Wife, 2d, 3d, to slim attendance. Jumbo Dolls, to good house, 2d, 3d. Matinee and evening, 25th, Levy's Concert, 26th, 27th.

**ITEMS:** Henry Boever has been flitting in and out of town for several days. He heralds the appearance of Janish for 2d.

The Dime Museum will reopen next week with the Acme Novelty co.—A theatrical enter-

prise styled the *Cross and White Comedy* co. was orga-

nized here last week, went to Leslie—fifteen miles from here—played to \$6 and disbanded.

**EAST SAGINAW.** Academy of Music (Clay and Buckley, managers): The Planter's Wife, 2d, 3d. *Land of the Vikings*, 25th, 26th, 27th (matines and night) and to good business.

**ITEMS:** The Dime Museum will remain open for another night.

**CHARLOTTE.** Kellogg Opera House (C. F. and W. H. Murphy, managers): The Boston Comedy co. gave one of the finer entertainments of the season on Christmas night. Their piece is one of the happiest hits of the age, and has as much action as a Texas mule. The *Galley Slave* Dec. 29, week; *Hoop of Gold*, 6th, week.

Harris' *Museum* (T. Harris, proprietor): Joseph H. Keene in *Rip Van Winkle* has had a successful week that he has concluded his tour, and announces Mrs. Parlington for next week. Zama, the European illusion, will also be made a feature of this week's entertainment, and will continue to mystify the young and old. "Standing-room only" was displayed Christmas afternoon and evening.

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## MATTHEWS.

### SALT CREEK.

Hambin's Opera House (John Eldred, manager): Jules Levy's Concert co. 20th, to a small house.

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**CHARLES CITY.** Hamlin's Opera House (John Eldred, manager): Jules Levy's Concert co. 20th, to a small house.

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## MISSOURI.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Boston Ideal opera co., week of 2d, 9th performances—presenting *Fanchonette* twice, *Bohemian Girl*, *Martha*, *Fatinza*, *Patience*, *Mascotte* and *Muskettes*. These ever-welcome favorites drew large houses, including the elite of the city. A most flattering and complimentary reception. Finis' week's business of the *Acme Novelty* co. is greatly regretted by Miss Ober, the popular manager, who has given the farewell tour of the ideals. *Frank Mayo* week of 9th.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 2d, the female *Magnets* and a good olio by Billy and Lizzie Hanley, Thomas and Emma Harris, Mabel Hamilton, Mollie Thompson, Kittie Peasely, the Leaton Sisters, John Bartley and Edward Welsh. Business fair.

## MISSOURI.

### ST. JOSEPH.

Tootle's Opera House (F. G. Schrader, manager): Deacon La Charbonniere to good business, such capable as Miss D. P. Bowes, Villa Alien, Lizzie Cress, Leslie Allen and Joseph Frankau were in the cast and made a very decided success. Helen Blithe in *The Creole*, 2d, Business light. Miss Blithe was very good, but as much can not be said of some of the supporting players.

Colonel McCullum was a shrewd business man.

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HARRISON GREY FISKE, . . . EDITOR

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### MIRROR LETTER-LIST.

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Aldine, Nellie	Lewis, Jeffreys
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Addison, Grace	Lytte, K. W.
Armstrong, Kirk	Lewis, Miss H. M.
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Allison, Annie	Lynell, W. N.
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Bartlett, Charles	Morris, Kate
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Brooks, W. J.	Marlowe, Mrs. Owen
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Burnside, Miss Jean	Netter, E. T.
Braham, Harry	Nelson, Virginia
Breen, Louis	Olcott, Lillian
Cherie, Miss A.	Oliver, Walter
Cain, John	Owens, Overton
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Conway, Bertie	Perry, Irene
Charles, George C.	Paulin, Louise
Chase, A. B.	Pencey, Arthur
Corner, J. W.	Prescott, Marie
Cheshire, Henrietta	Palmoni, C.
Chrichton, Charles	Paulin, Logie
Constance, Kate	Pauding, Fred (2)
Claire, Miss H. M.	Patterson, Miss Dempsey
Connelly, Miss Sydney	Potter, F. W.
Chatterton, G. W.	Piggott, Joe
Compagno, Sig.	Pendy, John
Castile Baroque co.	Parsole, Charles T. (2)
Craig Co. Man's	Pixley company, Manager
Callender, Chas. (2)	Peters, John
Charlottesville, Alice	Pope, Charles B.
Chaylburgh, Edward (2)	Phillips, Gus
Chenevert, William	Paxton, George
Chresten, C. J.	Paulding, Mrs. F.
DeBarg, Johan	Pitaka, Frank
DeKris, Charles	Paggett, W. J.
Diasio, William	Payson, F.
Dorant, Fanny	Reichman, J. L.
De Bevoise, E.	Rochester, Will
De Bois, C.	Ross, William
Dobson, Eugene	Russell, Mary
Duffy, Will J. (2)	Stephens, J. F.
Dulac, F. C.	Summers, J. W.
Davidson, J. W. (2)	Sanson, Jessie
Drew, Mrs. John	Stanley, J. B.
Diamond, Miss Fannie	Stude, G.
DeJaco, F. (2)	Simpson, Alfred L.
Dudley, Miss Perle	Stone, E.
Eckert, Louis	Spoth, co. (Mgr.)
Eckert, Max	Sturtz, Hattie
Elliott, Gertrude	Salvini, Alex
Knox, A. G.	Sylvester, Louise
Hillington, Lillian	Sutton, Miss Nellie (2)
Florentine, Carlo	Steele, Geo. (2)
Venton, Eddie	Steele, Harry
Frank, Joe	Sawtelle, J. H.
Forsyth, Kate	Stewart, Doris
Fox, Margaret	Thornton, Miss H.
Gothold, E. M.	Thee, Mine
Glen, S. W.	Townsend, Camille
Gunter, A. C.	Union, F. L.
Grey, Alice	Uiman, Louis
Grundie, E. K.	Van Huys, Sara
Grove, Leonard	Voor, Leida
Gilletta, M. M.	Valentine, Madge
Hayes, Harry	Valentine, Richard
Haywood, Louis H. (2)	Vicat, Mrs. S.
Hoffman, C. H.	Whedon, W. H.
Hayden, Frank	Warren, Albert
Irwin, Selden	Willard, J. B.
Jones, George	Wells, Gerard
Jackson, Isabel (2)	Whaleo, Michel
Jordan, George W.	Wood, H. S.
Kennedy, J. D.	Woo, Robert
Kennedy, M. A.	Waldro, Minnie
Katesburg, Mr.	White, Douglas
Karrington, Frank	Warkenstein, A. J.
Keyes, Col. D. A. (2)	Wyndham, Charles
Knox, Charles	Wright, F. E.
Kelly, J.	Webster, A. C. (2)
King, W. T. (2)	Watkins, H. D.
Kirk, Hesse	Watson, Fred
Lickey, William A.	Withers, Prof. I. G.
Lawson, Emma	Wagner, Mr.
Laurent, H. (2)	Washburn, Man's
Lynch, Miss Marion	Wilson, Rose

\* \* \* The New York Mirror has the Largest Dramatic Circulation in America.

### To Correspondents.

Correspondents of THE MIRROR who have not already returned their credentials for last year are requested to do so at once.

### The Napoleonic Plan.

The failure of Messrs. Brooks and Dickson was not unexpected. The firm have engaged very extensively in operations of a risky character, and it only required a period of general depression in theatrical business like that which has prevailed since the opening of the present season to bring them to the wall. Several prominent theatrical people have been drawn into the quicksand of their disaster, but as far as all men of means the break-up is likely to cause them embarrassment.

The dissolution of Mr. Brooks for a reversion to the suit to dissolve the partnership viewed by many theatrical people as a device to tide over imminent difficulties and to prepare a way

for emerging from them in a sound condition.

We are not among those who hold to the opinion that the present trouble will obliterate Messrs. Brooks and Dickson as important factors in American managerial affairs. They have proved themselves to be men of energy, enterprise and perseverance, and they will no doubt come out all right in the end.

But their experience should teach them, and others who may seek to emulate their course, a lesson. Again and again it has been demonstrated that misfortune inevitably overtakes the managers who assume more responsibilities than they can personally supervise and conduct. Messrs. Brooks and Dickson have launched too many craft upon the troublous theatrical sea, and as in the case of Haverly and other ambitious and mammoth operators, their hopes have been wrecked. In the business of management conservatism is the best policy—it is the only safe one. The Napoleonic system is seductive, but fatal. Everyone who has essayed to pursue it has met his Waterloo.

### The Lynwood Collapse.

There is a sameness about the majority of stories of collapsed combinations that makes them dull reading. But the account of the end of the Lynwood company, which our readers will find elsewhere in this number of THE MIRROR, presents some distinctive points that give the case more than passing interest.

The manager is charged with an act which exceeds the mere limits of unprofessional conduct. The members of his company, having fulfilled an engagement in a Western city without remuneration, to help him out of a difficulty and in the hope of recovering some small amount of what was due them, consented to play a few nights in Troy. With the receipts of the first day in his pocket—a sum sufficient to liquidate in part the indebtedness to his actors—the manager coolly deserted his post and returned to New York. The company, left to shift for themselves, were enabled to procure transportation to this city through the kindly assistance of a gentleman connected with another organization.

The manager, J. K. Tillotson, has not been rated among barnstormers, it should be borne in mind. His field of operations has been quite ambitious, embracing the production of his plays at two leading metropolitan theatres. Sympathy for the confiding people who have been duped so shamefully is not unmixed with detestation of the unscrupulous person who, with purse well filled, left them in the lurch to take care of themselves.

### A Wholesome Lesson.

No burning of a theatre has occurred for years which has not proved a flaming minister to light the way to reflection and improvement. In one case it has given potent warning as to the insecurity of life in badly constructed, frail and barricaded structures. In another it has prompted the necessity of guards against the combustibility of material employed by theatrical usage and a better protection of lights and fires in such buildings. Particular attention has been called to the overcrowding of scenery in modern plays and substituting inflammable canvas on an extravagant scale for the fiery intensity which should be furnished by living human performers.

Generally an improvement has been found by driving the theatre through a flaming ordeal more powerful than language and demonstrative to the most persistent of observers of false usage and false methods as the material of the theatre.

In the crisis of the fiery trial, as in the last case of the Theatre Comique, we discover what is the real staple, the vital property of a theatrical establishment. Whatever constituted a theatre in that place, scenery, costumes, seatings, adornments and fixtures in a material sense, has been swept away and utterly perished off the face of the earth by one blast of exterminating fire.

Fortunately, most fortunately, the life of the house survives, for it appears that the plays on which its fortunes were built were beyond the range of the destroyer in places of safe deposit, so that Messrs. Harrigan and Hart could take them under their arms and march from the scene of spoil and waste into another camp and renew the onset upon public favor with sure weapons and abundant ammunition.

The popular plays so well known in the life of the Mulligan Guards, and its comrades of the merry-making school, are as fresh as ever and tested as by fire by living in spite of it. And as if these creatures were of the very best breed, one of the

same true Harrigan stock, christened McAllister's Legacy, will shine by its own light at the New Park Theatre on the 5th of January, Anno Domini, '85.

In the exposition we have now made, if managers will take it to mind, is to be learned a profitable lesson, which instructs them to invest their means, more than they have done heretofore, in plays of enduring character and value which will outlive the transient period of temporary success derived from the mere accessories of scenery, costume, etc. After all, the old dramatist was right when he said a couple of hundred years ago, "The play—the play's the thing."

### A Public Question.

Although this is a theatrical journal, it is not indifferent to vital truths that flow in other channels. For instance, we find propounded among the current news that John Bright is in favor of delivery of the mails on Sunday as on the other days of the week.

This may properly bring before us the question whether there is any rule by which the line limiting or justifying legislation in certain directions can be determined. To us the postulate in each such case should be—does the current of events flow so hard, so deep, so wide and so profoundly active as to create a vital movement affecting the great impulses and agencies of human nature—then may it be accepted as a fundamental motor to be respected by statesmen and law-makers,

The case accepted by Mr. Bright seems to come under this requirement and to warrant the removal of a barrier against which public opinion dashes with such force as to impair its holding and make it a blockish impediment to progress.

Diffusion by the most rapid methods, and most expeditiously as to time, seems to be required as one of the necessities of mankind in the present age, and is in conformity with the great processes of Nature in the dispatch with which she does her work and accomplishes her ends.

### Personal.



DALY.—Above is a picture of Augustin Daly. His recent managerial successes have made him envied by other representative directors of metropolitan theatres.

TERRY.—Ellen Terry's son joined her in Pittsburgh last week.

CASTLETON.—Kate Castleton is presenting Pop out in the far Northwest.

PIXLEY.—Annie Pixley will resume starring next season. She is in England.

JAY.—Harriet Jay, has been engaged to play the boy's part in Lady Clare at Niblo's.

BROOKS.—Joseph Brooks takes his troubles lightly. His good humor is impregnable.

CRAIG.—C. G. Craig has made a pronounced hit in Will Cowper's play, Her Last Hope.

DAVENPORT.—May Davenport (Mrs. William Seymour) is visiting friends in Boston.

RICE.—Fanny Rice, late of Kruger's Dreams company, has been visiting relatives in Lowell, Mass.

MATHER.—Margaret Mather opens next Monday night at the Novelty Theatre, Brooklyn, E. D.

ROBERTSON.—After the Boston Museum engagement Donald Robertson will rejoin Dion Boucicault.

KIDDER.—Edward E. Kidder has just signed a contract to provide Nat Goodwin with a farcical comedy.

CARLETON.—The announcement is made that Henry Guy Carleton will shortly wed Miss Hubbard.

BOWERS.—The salary of Mrs. D. P. Bowers, of the Charbonniere company, is said to be \$1,000 in arrears.

TAYLOR.—Clifton W. Taylor will probably write up his life's experiences for publication in book-form.

DREHER.—Virginia Dreher is appearing as Mabel Renfrew, in Pique, at the Brooklyn Grand Opera House.

EYRE.—It was reported yesterday that Gerald Eyre had started somewhat precipitously on a trip to the West.

CHASE.—On Saturday Arthur B. Chase served his three seasons' partnership with Rhea. It has been abundantly profitable to both, and was never marred by any unpleasant incident.

ROWE.—George Fawcett Rowe has returned to this city from abroad.

KELLAR.—Kellar, the Illusionist, is doing a fine business in Philadelphia.

JEWETT.—Sara Jewett has been suffering with a disorder of the eyes. It troubles her little now, however.

EYRE.—Sophie Eyre will play the leading part in the Victor Durand road company. It opens in Boston, Jan. 12.

WARDE.—Fred Warde will remain idle for some time. He has little faith in the outlook for the immediate future.

HAROLD.—Donald Harold, who was hurt in a railroad accident in Chicago, has rejoined Sanger's Dreams company.

JEFFERSON.—It is mooted that Joseph Jefferson has decided to retire permanently from the stage at the close of this season.

THOMPSON.—Denman Thompson will soon leave for Florida on a health trip. He will resume his tour early in March.

HARRISON.—Alice Harrison will very soon return to the stage, after a few seasons' absence. She is engaged for burlesques.

ULMER.—Lizzie May Ulmer appeared at a benefit for St. Francis' Hospital, Burlington, Iowa, on Saturday night. It was a success.

GOODWIN.—Nat Goodwin has attempted authorship. As yet he has given no name to his work, but styles it a "howling absurdity."

# THE NEW YORK MIRROR.

## The Usher.



*Mend him who can! The ladies call him, sweet.  
—Love's Labor's Lost.*

I am very happy to be able to chronicle the fact that bluff John Stetson's heart has been softened toward the Actors' Fund and that he has offered the services of his company for the benefit to be given shortly at the Boston Theatre. This change of base was not effected by a miracle. The practical utility of the Fund exemplified by the relief of a case in which the manager was interested, and backed up by the eloquent arguments of Harry Miner, brought about the conversion. It is better for an institution of this kind to have friends than enemies. While Stetson's opposition did little harm, his friendship will unquestionably prove of value. I am inclined to believe that he was egged on to write those silly letters about the Fund to the newspapers by persons who are notoriously inimical wherever the true welfare of professionals is concerned. However, I am glad Stetson has come round. He does lots of charity on his own account—an additional reason why he should join forces with the Fund.

\* \* \*

The readers of THE MIRROR will find the Dramatic Diary by William Winter, published elsewhere in this issue, invaluable for purposes of reference. It is a complete and accurate record of the theatrical events of the past two years. It may strike some people as singular that Mr. Winter, whose pen is so busily occupied in other ways, and whose tastes are literary rather than methodical, should give his valuable time to the preparation of work of this sort. For many years he has kept such a record, simply because it is useful to his fellow-workers.

\* \* \*

In the last act of We, Us & Co., Mestayer and his wife sing a burlesque operatic duet, which, so far as they personally are concerned, is the most effective feature of the performance. That duet was arranged by a San Franciscan. It was part of a musical piece which John Howson had sent him to dispose of. Howson utilized it in Madam Piper. When he and Mestayer fell out and litigation began, the two had a telegraphing match with the composer in 'Frisco to secure the right to use and publish the duet. Howson, I believe, got the right, while Mestayer got left. By what authority the latter uses it now in his entertainment I am at a loss to know.

\* \* \*

Chauncey Pulsifer writes me that the story of an elopement in which he figured as Lochinvar, and which was telegraphed all over the country, originated in a joke. Somebody thought it would be a glorious sell, and got it into the papers. It is a piece of jocularity that Pulsifer does not relish, for he has had his hands full explaining its true inwardness. The lady mentioned in connection with the affair is purely mythical. Mrs. P. travels with her husband constantly.

\* \* \*

I don't often allude to the personal or domestic troubles of professionals, but the case of Maude Stuart is one which appeals to the sympathies of every honest heart, and therefore demands attention. If the story of her cruel wrongs be true, there are no words too strong to stigmatize the conduct of the man she was induced to marry under false representations. Miss Stuart is a very sweet and estimable young lady, and the knowledge of the deceit that was practiced upon her has been a heavy blow. Not content with committing bigamy, the husband is alleged to have insulted her in Indianapolis by attempting to force his way into her house. A dispatch from THE MIRROR correspondent, received yesterday, says: "Miss Stuart says that Marble destroyed all the papers relating to their marriage. His arrest has caused much excitement. The affair will not be dropped. There is trouble ahead. Marble is out on bail. Miss Stuart is completely prostrated." It was the intention of the lady, I understand, to procure an annulment of the marriage quietly. She had left Marble for that purpose as soon as she learned the truth. His cowardly conduct has brought the matter into publicity. After all, this may not be subject for regret, as light let in can only act injuriously upon the guilty party.

\* \* \*

Some credulous newspapers are being gullied by a graphic account, purporting to have been given by the lady herself, of the reason why Victoria Morosini became the coachman's bride. Any intelligent reader can discover at a glance that the story is fiction unalloyed with

the slightest vestige of fact; but the reliable Boston Herald and other journals have given it space notwithstanding. The recital was invented by Joseph Arthur, who procured its insertion in a Bridgeport paper a few days ago. It is rapidly going the rounds, to the intense enjoyment of Mr. Arthur and the friends who have been let into the secret.

The Christmas Number of THE MIRROR enjoyed a very large sale. Nearly all the dealers in this city sold out every copy on the day of publication. Many were unable to obtain fresh supplies, so great was the demand upon the American News Company. From out-of-town comes the same story. On every side it is conceded that in point of freshness, brightness and literary interest, this special issue surpassed the best of its predecessors.

## Winning the Public.

"I believe, as my husband does, that the people of Jersey City will liberally support a theatre of their own," said Mrs. William Henderson, wife of the veteran manager, to a MIRROR man who enjoyed a talk with her the other day.

"We have found, since the Academy came under Mr. Henderson's control, that the better class of attractions draw finely. Unfortunately the house in past seasons has not been conducted on the most laudable plan. Faith was frequently broken with the public, and they became cautious of visiting the theatre unless thoroughly acquainted with the reputation and merit of the company presented. Gradually, by giving a grade of attractions far above that to which they had been accustomed, we are winning the people's confidence, and I am sure that Jersey City will ere long be rated as one of the best theatrical cities in the neighborhood of New York."

"Mr. Henderson has a very complete organization both in front of and behind the curtain. There is a competent head to each department, and the list of subordinate attaches numbers thirty. Every detail is as carefully looked after, you see, as though the theatre were located in New York."

## Mr. Morris's Kindergarten.

Mr. Robert Griffin Morris is looking after a company which started out last week for a trip in his new piece, The Kindergarten. The initial performance in Norwalk was very encouraging, and Mr. Morris feels consequently elated.

"Although played in Norwalk and Norwich without scenery," says he, "it is a great go. Just as unquestionable a success as the Rag Baby. The Deaves girls, Stanley Mace and Annie Granger have made great hits. They receive several encores in the new musical specialties, written and composed for them by me. We booked nine good towns after the performance on Thursday night. The managers were there to see us, and took us."

Mr. Morris is confident that the Kindergarten is a bonanza, and he intends to boom it to the utmost of his ability. Mr. Morris is painstaking, industrious and talented, and we should be glad to be able to congratulate him on a distinct pecuniary success.

## An Ambitious Manager.

Since the profitable summer season of English opera at the Bijou Opera House, Manager Donnelly has been desirous of forming an English Opera company, which should be composed of good all-round people, none of whom should be starred. It was intended that the same company then engaged should be sent on the road by Donnelly and Kerker, and many dates were booked. The engagement of the young men at the Bijou, however, was a barrier to their plans. But the scheme is yet under consideration, from what Manager Donnelly imparted to a MIRROR reporter yesterday. He said: "Most of my time for next season has been filled in the best stands on good terms. Here is my date-book for the English Opera company. I will also have a company on the road with a musical comedy, and am now selecting the people. Gustave Kerker will, I hope, be interested with me in one of the ventures."

## Rice is Not Rich.

Though not generally known, a change in the proprietorship of Rice's Big Burlesque company has taken place. It is now called Rice and Dixey's Big Burlesque company, and Isaac B. Rich, the Boston manager, father-in-law of the erratic Edward E., is sole owner. From the date of the arrival of Adonis at the Bijou Opera House a pot o' money has been taken in. Henry E. Dixey contracted with Miles and Barton and E. E. Rice to lend his piece and give his services for ten per cent. of the gross receipts. After that amount was deducted, Rice and the managers of the house shared, the latter taking forty-five per cent. of the remainder, and Rice receiving fifty-five per cent. Rice furnished the company and costumes, the weekly expenses of the same being nearly \$1,800.

Of late, upon an average, the receipts have been over \$500 at each performance, which would make \$3,500 a week. Dixey received \$350, leaving \$3,150 for the house and Rice. It will be seen that the margin for the latter was not large, but people to whom he owed money clamored for a settlement, thinking that he was filling a bar'l. To protect himself, his

father-in-law has taken the venture in hand, appointing Charles Rice his representative. Edward receives a salary for directing the production, and several officials, looked upon as unnecessary by Mr. Rich, have been dispensed with. Cheaper people have been engaged, and a general curtailment of expenses has taken place.

Rice's Surprise Party will open for two weeks at the Comedy Theatre on Monday, playing A Bottle of Ink. Mr. Rice thinks he can bring it back to the popularity it enjoyed in the Kate Castleton days.

## Mr. Barnard's Patent.

Charles Barnard, whose name figures on the bills as one of the authors of We, Us & Co., disclaims any connection with the preparation further than the invention of the revolving hotel scene and the contribution of a few lines of the dialogue in the last act.

"In January last," said Mr. Barnard to a member of our staff, "I patented the mechanism of the revolving scene. It can therefore be protected. Its novelty and originality lies in the application of certain mechanical appliances to a scene which turns upon a movable centre."

"I believe that the proprietors of the Shadwell of a Great City infringe my patent in the second act of that drama. The Blackwell's Island scene is equipped with apparatus similar to mine, I am told. When the company comes to the city again I shall examine into this matter, and if necessary resort to law to protect my rights."

## Brooks and Dickson's Affairs.

Nearly all of the rumors as to the liquidation of Brooks and Dickson's affairs which have been circulated during the past few days are incorrect. It is difficult to ascertain their exact position. The Ristori management will pass out of their hands entirely, and La Charbonniere will be withdrawn temporarily. The latter is a valuable property, however, and will form part of the assets of the firm. Two Romany Rye companies and one in the Ranks company will be managed by the assignee, as it is thought they are in a prosperous condition. Salaries are not much in arrear.

Latterly the agency department has been doing well, and if continued—as it doubtless will be—will yield a good income. An impression had gained ground that Joseph Brooks has retired, or will retire, from the firm. A MIRROR reporter learned yesterday that Mr. Brooks will remain in the firm, although perhaps as a silent partner. The creditors command the partners for their acknowledgment of their true position. The accounts are being sifted and a statement prepared of the liabilities and assets.

## The Success of Victor Durand.

Previous to the first opening of Victor Durand at Wallack's, the company was nearly unanimous in prophecy of its failure; but the disappointment was gratifying. The receipts have increased with every performance. No seats can be obtained after the curtain rises, the speculators being cleaned out. On Saturday night the receipts were \$1,300. From present appearances, the young author's play will run at least four weeks longer.

Mr. Carleton is at work upon another drama, to the order of the same managers. The plot has been decided upon, and an endeavor will be made to suit certain members of the company with characters that will fit them as gloves. Several large theatre parties visited the house recently.

Victor Durand will be produced in London at the forthcoming opening of the Olympic. Edgar Bruce has the English rights.

## The Sad Tragedy at Racine.

The sad fate of Mr. and Mrs. Russell S. Glover, who were lost in the Blake Opera House and Hotel fire at Racine, Wis., on Sunday morning, has been a principal topic of conversation in professional circles during the last forty-eight hours. Mr. Glover was the tenor of the Thompson Opera company, which opened its season some six weeks ago at Plainfield, N. J. It is supposed that Mr. Glover perished while trying to assist his wife to escape. Mrs. Glover was a very stout woman. At last accounts the bodies had not been recovered. A chambermaid also perished.

Russell S. Glover was the son of Captain Glover, of No. 202 West Fifty-sixth street. The Captain is over eighty years of age and very feeble. The sad news has not been broken to him as a serious result is feared. Mrs. Glover, the mother, is completely broken down over the tragic fate of her son. She still clings to a frail hope that he may have escaped.

Mr. Glover was about forty years of age, although he might have easily passed for thirty. He was a handsome man, a little inclined to portliness. In his youth he had been a choir singer in various metropolitan churches. One season at least he sang with Kelly and Leon's Minstrels. His last engagement, previous to going with the unfortunate Thompson company, was as a soloist with Emma Thursby when she toured the East previous to her departure for Europe. He accompanied her on two concert tours.

Mr. Glover was a quiet, unassuming gentleman, and very popular with his fellow-professionals. He was a man of regular habits and gentlemanly deportment, and was conscientious in any professional work in which he happened to be engaged. Mr. and Mrs. Glover, we believe, died childless.

## Safety of the Fund Papers.

The safe belonging to the Actors' Fund was hauled out of the ruins of the Theatre Comique on Wednesday last. It had lain among the burning debris for fourteen hours, and, as a bystander put it who had watched the workmen drag it from the cellar, "That safe contains heat enough to warm the hearts of all the cold-blooded scamps that run the Fund down!"

However this may be, the iron box was so hot that it could not be opened for some hours after its removal. Then Ben Baker went down to the Herring warerooms and supervised the investigation.

The books, papers and cash deposited in the safe previous to the fire were found to be safe. All were more or less water-soaked—a quantity of Croton had leaked in through the door—but after being put through a drying process they were as good as ever. Mr. Baker, who had been anxious about the documents and books, as they were the only records extant of the Fund's affairs, felt considerably relieved.

On Friday a lease of the first floor in THE MIRROR building was signed by President Miner. The term extends until May, 1886. The owner of the property made a considerable reduction in rental in view of the charitable character of the institution. The premises will be suitably furnished, and the Fund will move in at the earliest possible date, when an inaugural reception will be given. Meanwhile the temporary headquarters remain at THE MIRROR office.

## A Manager on the Situation.

The other day Augustus Piton was dilating on the theatrical situation, when a MIRROR man drew him aside and asked why his Off to Egypt was to close so early in its career.

"Why?" queried the manager; "because I have dropped from \$600 to \$800 a week thus far. I had a good play, a fair company and good time booked. But my expenses were \$1,400 a week, and I saw no prospect of any improvement in business. The clouds gathered very suddenly, and salaries are down at least forty per cent. About four weeks ago I determined upon closing. I will pack away all my scenery, music, costumes and paraphernalia on Saturday night. The donkeys will go to grass."

"Did you cancel many dates?"

"I filled all the time I had contracted for. My company was engaged with the stipulation that the usual two week's notice would end the engagement. They do not complain, as salaries were paid regularly."

"Then you will rest on your oars?"

"Oh, no. I will join W. J. Scanlan immediately. He is under contract to me for five years, and is doing a good business. I intend reviving several good old Irish plays for him. I hope to regain some of the money lost in Egypt."

## Down-town Audiences.

Fanny Davenport will have played Fedora seven weeks altogether in this city the present season when her engagement at Niblo's Garden ends on Saturday night. This engagement, by the way, at the start shared the light attendance with which all the attractions in town were meeting; but since Christmas Day the business has been gratifyingly large. On Christmas night Fedora was played to the largest house in the city.

Speaking of down-town audiences Miss Davenport says: "I never acted before more appreciative gatherings than here at Niblo's. They are wonderfully attentive—their faculty for picking out the subtler qualities of the performance is remarkable. That intense hush which an actor knows to be the best and rarest attributes in an audience has prevailed during every representation of the play in the more dramatic scenes. But they know how to applaud, too, and always at the proper moment. I wish it were always my good fortune to appear before audiences as intelligent and discriminating."

On leaving this city Miss Davenport goes to Philadelphia. Then she visits Brooklyn, Williamsburg, Boston, Baltimore, Washington and Western cities, the tour closing at Chicago.

## Edward Harrigan's Phoenix.

As he stood on the stage of the Star Theatre yesterday, rehearsing the Stock Exchange scene in McAllister's Legacy, Edward Harrigan looked a bit worn and weary. Calling the actor-author-manager aside, a MIRROR reporter asked:

"Have you made any definite arrangements for the future, Mr. Harrigan?"

"At present our provision is only temporary. On Monday we open at the New Park Theatre for six weeks with my new play, McAllister's Legacy. I have the option of renewing it if the housesuit. In the meantime I will look out for other sites."

"Will you be prepared to produce your play on Monday?"

"Certainly. Everything is ready—scenery, costumes, groupings, etc. We have simply gone through in ten days what would have formerly taken three weeks. I am very grateful, as is also Mr. Hart and the company, for the expressions of sympathy we have received on all sides. The company have worked with

a will, and when the curtain falls at the end of the play night I think as good a speech as can be given as would have been given by dear old Comique."

Among the songs which interest me in the play may be named: "Pat and Brown Mare," "Master Dooly," "Blow the Bellows, Blow," "Oh, You've Done Me Wrong," "Molly." Without naming the scenery. The sale of tickets, which began yesterday, is already large.

## The Various Secretaries.

As was anticipated by many, the Secretary fever is dying out. One version, called the Madison Square Square, will remain contest with two other companies instead of three. Whether Mrs. Dawn's adaptation will live is yet to be demonstrated. The Gillette-Palmer litigation is still pending; but it was reported yesterday that Gillette had become tired of the trouble and contemplated abandoning the field. He has kept the company together since the injunction was served upon him, in the hope of defeating Palmer.

While the Madison Square is doing well, the road Secretaries are not doing a large business.

## The Rankin Testimonial.

On Saturday McKee Rankin will open his career as manager of a local theatre. What means what he says it will be a local theatre, he again attempts theatre management, and arrangements are complete for the Rankin company on the road to play three months. The organization is a pretty one, and will be some time before he returns to New York. Several city managers have expressed a desire to tender him a testimonial. An expression of the manager's intentions in a consultation held yesterday by the managers is discussed, but nothing definite arranged.

## Are Times Hard?

Fred Mandes on Christmas morning received a package from Joseph Murphy. It contained a diamond ring. The stone is very large. It weighs nearly six carats and costs \$1,000. Mr. Mandes is delighted with the gift, not alone for its intrinsic value, but because it is evidence of the regard and friendship of the star who has won a fortune and amassed a snug fortune with his wife, Gow and Shauna Rhine. Mr. Murphy made the day memorable for a number of people. To his brother John he gave a diamond solitaire ring; to William Daniels, manager, a valuable gold watch; to James Joyce, his agent, a gold-mounted watch; Belle McEvilley, his leading lady, a diamond horseshoe attached to a bracelet and a diamond saucette; to Ella Baker a sapphire ring set in diamonds; to Al Follie, his leading man, a dressing case; and to the other members of his company combs, pins and silver match-boxes and boxes of needles. The company presented Mr. Murphy with an alligator-skin wallet and pocket book. The stage hands at Hooley's Theatre, where the party was playing, all received gifts of \$5 and \$10 from the star.

Flora Moore gave her Bijou company a Christmas supper after the evening performance in Wilshire.

The musical director of the Duff Opera company at the Standard was presented with an ebony and gold Auto by the chorus.

Richard Dorney displays a valuable watch given him by Augustus Daly in recognition of faithful services. It is inscribed: "A. D."

The gate-tender, Edward Weeks, at Miner's theatre on Eighth avenue, received a handsome diamond stud from his better-half.

Mrs. Frank Ar Tannhill, of the Sonatas company, received a number of Christmas gifts, among which was a valuable gold watch and chain and \$50 in money from her husband. Mr. and Mrs. Tannhill have been married twenty-seven years.

H. E. Wheeler's "X

# THE NEW YORK MIRROR.

## PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

**MISS WYMAN:** Tucson, Ariz., 1, 2, 3; San Bernardino, Jan. 6, 7; Los Angeles, 8, 9, 10.  
**CHAMBERSBURG CO.:** New Haven, 5, 6.  
**CARLETON LIVINGSTON CO.:** Jan. 1.  
**GENERAL DRAMATIC CO.:** Riverdale, N.Y., 20; week; San Antonio, Tex., 21; west; San Diego, 22, week.  
**GRAND OPERA CO.:** Brunswick, Ga., Jan. 2, 3; Fernandina, Fla., 5, 6; Jacksonville, 7, 8; Augustine, 9, 10; Tampa, 11; Sanford, 12, 13; Orlando, 16, 17; Tampa, 18; Cedar Key, 21, 22.  
**KIRALY'S SPECTACULAR CO.:** New Orleans, 8, six weeks.  
**KIRALY'S EXCELSIOR:** Boston, 22, two weeks.  
**KIRALY'S BARBERSHOP:** Philadelphia, 22, two weeks; N. Y. City, Jan. 5, six weeks.  
**LIGHTS ON LONDON (EASTER):** Warren, Pa., 21, Jan. 1; Erie, 2, 3; Newark, O., 5; Postoria, 6; Findlay, 7; Lima, 8; Adrian, Mich., 9, 10.  
**LIGHTS ON LONDON (WESTERN):** Dubuque, Ia., 31; Des Moines, Ia.; Cedar Rapids, 3; Cedar Rapids, 5, 6; Council Bluffs, 7, 8; Omaha, 10, 11; Sioux City, 12, 13; Lincoln, 14, 15; Kansas City, 17, 18, 19; Topeka, 20, 21.  
**LEZZIE XAVIER:** St. Joe, 31; Plattsmouth, Neb., 2; Council Bluffs, Ia., Lincoln, Neb., 5; Nebraska City, 6; Lawrence, Kan., 7; Ottawa, 8; Topeka, 9, 10.  
**LOUIS ALDRICH (My Father's Home):** Alton, Ill.; Louisville, Ky., 6, 7; Indianapolis, Ind., 8, 9; Evansville, Ind., 10; Springfield, Ill.; Charleston, W. Va., 11, 12.  
**LIGHTS ON LONDON:** Grand Rapids, Mich., 31, Jan. 1.  
**LOVITA:** Baltimore, 20, week; Oswego, Jan. 7.  
**LUDOLPH'S:** New Haven, Ct., Jan. 1, 2; Louisville, 21, week.  
**LUDWIG FORSTNER CO.:** Madeline, N. Y., 5, 6, 7; Mechanicville, 8, 9, 10.  
**M. H. CURTIS:** Indianapolis, Jan. 1, 2, 3; St. Louis, 5.  
**MAY BLOSSOM CO.:** Chicago, 26, two weeks.  
**MELTON MOLES:** Dallas, Tex., 20, Jan. 1, 2, 3; San Antonio, 5; Austin, 6, 7; Houston, 8, 9; New Orleans, 10, week.  
**MICHNE MADDEN:** Bay City, Mich., Jan. 1; Grand Rapids, 2, 3; Ann Arbor, 5; Flint, 6; Saginaw, 7, 8; Port Huron, 9; Lansing, 10.  
**MONTE CRISTO CO. (Statues):** New Orleans, 22, two weeks.  
**MILK AND MRS. McKEE RANKIN:** Fall River, Mass., Jan. 1.  
**MARGARET MATHER:** Williamsburg, Jan. 5, week.  
**MATTIE VICKERS:** Vickburg, Miss., 31; Meridian, Miss., 2; Clinton, 3; Meridian, 5; Tuscaloosa, Ala., 6; Birmingham, 7; Selma, 8; Mobile, 9; New Orleans, 12, week.  
**MARY MITCHELL:** Cincinnati, 22, two weeks; Xenia, Ohio, 23; Dayton, 24; Springfield, 7; Urbana, 8; Toledo, 9; Sandusky, 10; Mansfield, 11; Columbus, 12; Zanesville, 13; Wheeling, W. Va., 17; Pittsburgh, 19, week; Washington, 20, two weeks.  
**MICHAEL STROGOFF CO.:** Cincinnati, no week.  
**MUGG'S LANDING CO.:** Kalama, Wash., Jan. 1; Fort Wayne, Ind., 2; Springfield, O., 3, 4, 5; Greenacres, Ind., 6; Indianapolis, 7, 8; Champaign, 9; Mattoon, 10; Decatur, 11; Springfield, 12.  
**MISTERIA'S WE:** U.S. & C. N. Y. City, 29, three weeks.  
**MAUDIE ATTWOOD CO.:** Carthage, Mo., 31 to Jan. 3; N. Springfield, 4, 5, 6.  
**MOORE-HOLMES BURLESQUE CO.:** Fall River, Mass., 5, 6.  
**M. C. GOODWIN:** Philadelphia, 20, week; Syracuse, Jan. 3; Rochester, 6, 7; Buffalo, 8, 9, 10; Boston, 12, two weeks.  
**NEW BURGESS:** Easton, Pa., 1; Philadelphia, 5, week.  
**N. S. WOOD:** Johnstown, Pa., Jan. 3.  
**NOBODY'S CLAIM CO.:** Cleveland, 5, week; Detroit, 12, week; Chicago, 10, week.  
**ONLY A WOMAN:** Hazel Co. (Newton Beer); Philadelphia, Jan. 1; New York, Williamsburg, 19, week.  
**OUR A FATHER'S DAUGHTER:** (Joseph Frank, manager); La Crosse, Wis., Jan. 1; McGregor, Ia., 2; Dubuque, 3; Davenport, 4; Iowa City, 5; Marengo, 7; Grinnell, 8; Des Moines, 9, 10; Winter, 11; Indianapolis, 12; Marion, 13; Creston, 14; Council Bluffs, 15; Neodesha, Mo., 16; Topeka, 17; Savannah, Mo., 21; Leavenworth, Kas., 22; Sedalia, Mo., 23, 24.  
**OLIVER BYRDON:** Chicago, 29, week; Denver, Jan. 12.  
**OPEN TO COVET CO.:** Williamsburg, 20, week—close.  
**PATTI ROSA (Mirkah):** Williamsport, Pa., 1; Kokuk, Ia., 9.  
**PRIVATE SECRETARY CO. (Gillette's):** Philadelphia, 5, week.  
**PRIVATE SECRETARY CO. (Leland Grove, Jr.):** Jersey City, 29, week.  
**PRIVATE SECRETARY CO.:** Newark, 20, week; Buffalo, Jan. 1, 2; Chicago, 19.  
**PAVEMENTS OF PAR CO.:** Providence, 29, week; Brooklyn, Jan. 1; week; Philadelphia, 20, week.  
**PRIVATE TUTOR CO. (Charles Frew):** Philadelphia, 20, week.  
**POWER OF MONEY CO.:** Shenandoah, Pa., Jan. 1; Shamokin, 2; Lock Haven, 3; Phillipsburg, 5; Tyrone, 6; Huntingdon, 7; Johnstown, 8; Connellsville, 9; McKeesport, 10; Newcastle, 11; Wheeling, W. Va., 12, 13.  
**PROFESS'L THEATRE CO. (Charvat's):** Norwich, Ct., 5; Mystic, 6; New London, 7; Norwich, 8 to 17; Westfield, Mass., 18, week.  
**PLANTER'S WIFE CO. (Edna Carey):** Oswego, N. Y., Jan. 2, 3.  
**POKE EATING:** Sacramento, Jan. 1, 2, 3; Merced, 4; Modesto, 5; Fresno, 6; Visalia, 8, 9, 10.  
**REINHARZ'S 7-0-8 CO.:** Toronto, 20, week.  
**REIRA:** Wilkes-Barre, Pa., Jan. 1; York, 2; Wheeling, W. Va., 3; Washington, 12, week; Philadelphia, 19, week.  
**ROLAND REED:** St. Louis, 29, week; Hot Springs, Ark., Jan. 5, 6; Memphis, Tenn., 7; Birmingham, 8, 9; Mobile, 10; Pensacola, 11; Mobile, Ala., 12; Ft. Lauderdale, 13; Ft. Worth, 6, 7.  
**RAG BABY CO.:** Ft. Wayne, Ind., 2; Dubuque, Ia., 6; Baltimore, 7; week; Washington, 12; week; Norfolk, Va., 13; Richmond, 14; Brooklyn, 15; Newark, 16; Utica, 17; Wheeling, 18; Mansfield, O., 19; Utica, 20; Utica, 21; Utica, 22; Burlington, 23; Peoria, 24; Monmouth, 25.  
**RUSTON:** N. Y. City, 22, two weeks; New Haven, Ct., Jan. 5; Brooklyn, 12, week.  
**SILVER KING CO. (Hawley's):** Dallas, Tex., Jan. 7, 8.  
**SILVER KING CO. (Hawley's):** Albany, Jan. 1, 2; Newark, 5, 6; Brooklyn, 20, week.  
**SILVER SPUN CO. (Helen Sedgwick):** Detroit, 25, 26, 27; Pa., 29, week; Johnstown, Pa., Jan. 1; Altoona, 6; Harrisburg, 7; York, 8; Reading, 9; Wilmington, Del., 10; Baltimore, 12, week; Philadelphia, 19, week; Jersey City, 26, 27, 28.  
**SHADOWS OF A GREAT CITY CO.:** Albany, Jan. 1, 2; Newark, 5, 6; Brooklyn, 20, week.  
**SILVER SPUN CO. (Helen Sedgwick):** Memphis, Tenn., 29, week; Pine Bluff, Ark., Jan. 3; Little Rock, 6, 7; Dallas, 8, 9; Texarkana, 10; Paris, Tex., 12; Sherman, 13; Fort Worth, 14, 15; Austin, 16, 17; Dallas, 19, 20; Waco, 21; San Antonio, 22, 24.  
**SILVER KING CO. (De Belville):** Chicago, 29, week; Springfield, Ill., 12, 13.  
**SEVEN RAVENS CO.:** Louisville, Ky., 29, week; Omaha, Neb., 30, 31, 32.  
**STRATEGEM CO. (Hawley's):** Dallas, Tex., Jan. 7, 8.  
**SUNDERBY'S THOROUGHBROOK:** Detroit, 25, 26, 27; Pa., 29, week; Johnstown, Pa., Jan. 1; Altoona, 6; Harrisburg, 7; York, 8; Reading, 9; Wilmington, Del., 10; Baltimore, 12, week; Philadelphia, 19, week; Jersey City, 26, 27, 28.  
**THOMAS'S BLACK FLAG CO.:** Rochester, 24, Jan. 1; Lyons, 2, 3; Utica, 4; Utica, 5; Binghamton, N. Y., 6; Syracuse, 7; Utica, 8; Boston, 9, 10, week.  
**WALLACE'S NEW BANDIT KING CO.:** Rochester, 2, 3; Oswego, 4; Seneca Falls, 6; Auburn, 7; Utica, 8, 9.  
**WALTER'S COMEDY CO.:** Quincy, Ill., 1.  
**WHITELEY'S HIDDEN HAND CO.:** Chattanooga, Tenn., 7.  
**WALLACE'S LADY CLARE CO.:** N. Y. City, 5, week.  
**YOUNG MRS. WINTROP CO.:** Washington, 5, week.  
**ZANATA (Tompkins and Hill's):** Philadelphia, 22, two weeks; Philadelphia, 29, week.

**CARLETON'S ENGLISH OPERA CO.:** Washington, 22, week; Philadelphia, 19, week.  
**CONINE'S MERIMÉE MAKER:** Trenton, N. J., 20, week; New York, 21, week; Troy, 22, week; Rochester, 23, week; Syracuse, 24, week.  
**DUFF'S OPERA CO.:** Minneapolis, 29, week; San Antonio, 30, week; San Diego, 31, week.  
**EMMA ABBOTT OPERA CO.:** San Francisco, 29, three weeks.

**FAV TEMPLETON:** Sedalia, Mo., Jan. 2, 3.

**FORD'S OPERA CO.:** Owensboro, Ky., 1, 2; Evansville, Ind., 3; Danville, 5; Lafayette, 6; Logansport, 7; Elkhorn, 8; Nichel, 9; Lansing, 10, 11.

**HARRIS' OPERA CO.:** Pittsburgh, Pa., 29, three weeks.

**HOLLYWOOD OPERA CO.:** Washington, 29, two weeks; Richmond, Va., Jan. 12, two weeks.

**HUNGARIAN BANDY HOLOKA, M.:** Springfield, 2; Providence, 3; Boston, 4; Haverhill, 6; Portland, Me., 7; Rockland, 8; Bath, 9; Brunswick, 10.

**JENNINGS' WINDSOR:** Portland, Ore., 29, indefinite season.

**JOHNSTON'S OPERA CO.:** Washington, Dec. 23, four weeks.

**LAZY CONCERTS:** Worcester, Ind., Jan. 1.

**LELAND OPERA CO.:** Pittston, Pa., 1, 2, 3.

**MC CALLU'S NELL GWYNNE CO.:** Philadelphia, Dec. 15, three weeks.

**MC CALLU'S DESIRE CO.:** Boston, 15—indefinite season.

**MC CALLU'S OPERA CO.:** Cincinnati, 29, week.

**MC CALLU'S METHUSALAH CO.:** N. Y. City, Dec. 15—indefinite season.

**MAPLESON'S:** Boston, 29, two weeks; Philadelphia, Jan. 12.

**OPHEUS AND EURIDICE:** Newark, N. J., 2, 3.

**PAUL QUINN'S OPERA CO.:** Montreal, 29, week.

**SCOTT'S STARS:** Danbury, Ct., Jan. 1; S. Norwalk, 7; Stamford, 3.

**CAL. WAGNER'S:** Chattanooga, Tenn., 2.

**GORDON'S NEW ORLEANS:** Rushville, Ind., 1; Newcastle, Ind., 2; Greenville, 3; Union City, Ind., 5; Winchester, 7; Tipton, 9; Frankfort, 8; Marion, 9; Hartford, 10; Chicago, 12, week.

**HYDE AND BRENNAN'S:** Newark, 29, week; Jersey City, 8, 9, 10; Williamsburg, Jan. 12.

**HENRY'S SARATOGA:** Saratoga, Jan. 1; N. Adams, Mass., 2; Pittsfield, 3.

**JOHN COOKSON'S:** Athens, O., 1; Pomeroy, 2; Midway, 3; Gallipolis, 5; Pleasant, 6; Huntington, 7; Ashland, 8; Ironon, 9; Portmouth, 10; Mayaville, 11; Georgetown, 12; Cincinnati, 13; Cincinatti, 14.

**MILLS, RICE AND BARTON'S:** Joplin, Mo., 1.

**T. P. W. CLEVELAND:** Cleveland, Jan. 1, 2, 3; Buffalo, 5, 6, 7; Rochester, 8, 9; Boston, 10, week.

**VARIETY COMPANIES.**

**BALFOUR'S:** Cincinnati, 29, week; St. Louis, Jan. 5, week.

**BARLOW-WILSON'S:** N. Y. City, 29, week.

**CALLENDER'S:** Danbury, Ct., Jan. 1; S. Norwalk, 7; Stamford, 3.

**JOHN COOKSON'S:** Chattanooga, Tenn., 2.

**GORDON'S NEW ORLEANS:** Rushville, Ind., 1; Newcastle, Ind., 2; Greenville, 3; Union City, Ind., 5; Winchester, 7; Tipton, 9; Frankfort, 8; Marion, 9; Hartford, 10; Chicago, 12, week.

**HYDE AND BRENNAN'S:** Newark, 29, week; Jersey City, 8, 9, 10; Williamsburg, Jan. 12.

**HENRY'S SARATOGA:** Saratoga, Jan. 1; N. Adams, Mass., 2; Pittsfield, 3.

**JOHN COOKSON'S:** Athens, O., 1; Pomeroy, 2; Midway, 3; Gallipolis, 5; Pleasant, 6; Huntington, 7; Ashland, 8; Ironon, 9; Portmouth, 10; Mayaville, 11; Georgetown, 12; Cincinnati, 13; Cincinatti, 14.

**MILLS, RICE AND BARTON'S:** Joplin, Mo., 1.

**T. P. W. CLEVELAND:** Cleveland, Jan. 1, 2, 3; Buffalo, 5, 6, 7; Rochester, 8, 9; Boston, 10, week.

**VARIETY COMPANIES.**

**BALFOUR'S:** Bright Lights, Columbus, 29, week; Baltimore, 30, week; Philadelphia, 12, week; N. Y. City, 19, two weeks; Newark, Feb. 1; week; Newark, 2, week; Buffalo, 3, week; Brooklyn, Feb. 2, week.

**GRAY-STEVENS CO.:** Columbus, 29, week.

**HOWARD ATHENAEUM CO.:** Chicago, 29, week; Los Angeles, 30, week; Indianapolis, 6, 7; Columbus, 8, 9; Springfield, 10; Cincinnati, 12, week; Parkersburg, W. Va., 19; Cumberland, 20; Covington, 21; Nashville, 22; Birmingham, 23; Mobile, 24; New Orleans, 25.

**JOHNSTON'S:** Cincinnati, 29, week; Newark, 2, week; Newark, 3, week; Newark, 4, week; Newark, 5, week; Newark, 6, week; Newark, 7, week; Newark, 8, week; Newark, 9, week; Newark, 10, week; Newark, 11, week; Newark, 12, week; Newark, 13, week; Newark, 14, week; Newark, 15, week; Newark, 16, week; Newark, 17, week; Newark, 18, week; Newark, 19, week; Newark, 20, week; Newark, 21, week; Newark, 22, week; Newark, 23, week; Newark, 24, week; Newark, 25, week; Newark, 26, week; Newark, 27, week; Newark, 28, week; Newark, 29, week; Newark, 30, week; Newark, 31, week; Newark, 32, week; Newark, 33, week; Newark, 34, week; Newark, 35, week; Newark, 36, week; Newark, 37, week; Newark, 38, week; Newark, 39, week; Newark, 40, week; Newark, 41, week; Newark, 42, week; Newark, 43, week; Newark, 44, week; Newark, 45, week; Newark, 46, week; Newark, 47, week; Newark, 48, week; Newark, 49, week; Newark, 50, week; Newark, 51, week; Newark, 52, week; Newark, 53, week; Newark, 54, week; Newark, 55, week; Newark, 56, week; Newark, 57, week; Newark, 58, week; Newark, 59, week; Newark, 60, week; Newark, 61, week; Newark, 62, week; Newark, 63, week; Newark, 64, week; Newark, 65, week; Newark, 66, week; Newark, 67, week; Newark, 68, week; Newark, 69, week; Newark, 70, week; Newark, 71, week; Newark, 72, week; Newark, 73, week; Newark, 74, week; Newark, 75, week; Newark, 76, week; Newark, 77, week; Newark, 78, week; Newark, 79, week; Newark, 80, week; Newark, 81, week; Newark, 82, week; Newark, 83, week; Newark, 84, week; Newark, 85, week; Newark, 86, week; Newark, 87, week; Newark, 88, week; Newark, 89, week; Newark, 90, week; Newark, 91, week; Newark, 92, week; Newark, 93, week; Newark, 94, week; Newark, 95, week; Newark, 96, week; Newark, 97, week; Newark, 98, week; Newark, 99, week; Newark, 100, week; Newark, 101, week; Newark, 102, week; Newark, 103, week; Newark, 104, week; Newark, 105, week; Newark, 106, week; Newark, 107, week; Newark, 108, week; Newark, 109, week; Newark, 110, week; Newark, 111, week; Newark, 112, week; Newark, 113, week; Newark, 114, week; Newark, 115, week; Newark, 116, week; Newark, 117, week; Newark, 118, week; Newark, 119, week; Newark, 120, week; Newark, 121, week; Newark, 122, week; Newark, 123, week; Newark, 124, week; Newark, 125, week; Newark, 126, week; Newark, 127, week; Newark, 128, week; Newark, 129, week; Newark, 130, week; Newark, 131, week; Newark, 132, week; Newark, 133, week; Newark, 134, week; Newark, 135, week; Newark, 136,

# THE NEW YORK MIRROR.

## Amateur Notes.

The Arcadians gave A Naval Engagement at the Brooklyn Athenaeum last evening. The cast included George C. Woodruff as Admiral Kingston, R. F. Hibson as Lieutenant Kingston, Harry Noble as Dennis, J. H. Arnold as Short, Mrs. Parkhurst as Mrs. Pontifex and Miss Dickens as Miss Mortimer.

On Tuesday evening the Mimosa Society produced The Merchant of Venice at the Academy of Music, Brooklyn, for the benefit of the Kindergarten Society of the Union for Christian Work. In the cast were Ella G. Greene, Miss Otis, Adele Carlton, John H. Bird, J. C. Costello and A. J. Vredenburgh.

The Amateur Opera Association gave Fra Diavolo on Monday night at the Brooklyn Academy. This was the cast: Fra Diavolo, George Appleby; Lorenzo, Octave Whittaker; Lord Alcach, C. H. Parsons; Beppo, John G. Hill; Giacomo, C. H. Wilson; Matteo, W. N. Campbell; Zerlina, Emma Howson; Lady Alcach, Mrs. E. J. Grant.

The Brooklyn societies are showing greater activity just at present than their sister organizations in this city.

The annual benefit of Matthew Brennan, tendered by the society which bears his name, takes place at the Lexington Avenue Opera House on Wednesday evening. One Touch of Nature and a well-known comedy will constitute the bill.

Prominent and wealthy amateurs talk of leasing a hall centrally located, fitting it with scenery and renting it to the various societies. It is believed that such a scheme would not only prove an accommodation to amateurs and their friends, but also a profitable enterprise. Little hope is entertained that the Lyceum will ever be available except for professional purposes.

Fewer accessions have been made to the profession from amateur circles this season than formerly. The "hard times" have had the effect of discouraging amateur effort anyway, and there is little to chronicle in this field at a time in the season when there is usually much to engage the services of the recorder.

Instead of resorting always to old farces and comediettas, where double bills are arranged, why would it not be a good idea for amateur actors to utilize the works of amateur playwrights? There are many people clever with the pen in this line who might develop valuable talent if given the opportunity. Surely new pieces would occasion greater interest among the friends and admirers of amateur theatricals than the trite selections from the wornout repertoire which are at present relied upon.

## Twain's Ghost Story Revised.

If ever I write a play, which is highly improbable, I shall endeavor to construct it on the plan of Mark Twain's Ghost Story—for many reasons: Firstly, because it is a simple tale told in simple words; the auditor is permitted to follow the evolutions of the plot without any danger of irreparable injury to his or her mental faculties. Then mark how well the interest is sustained; the breathless attention of the listener wrought to the highest pitch by the hope of a dramatic and terrible finish. What though that hope is false and the end without a finish at all, so to speak—are not all hopes false and all ends but beginnings? So with Mark Twain's Ghost Story—it closes abruptly just when one's imagination is most vivid, and therefore most fitted to complete the drama to his or her own satisfaction. That is what I did, and you shall hear how I finished it; but first, for the sake of the few who have not read or heard this celebrated Story, I will give so much of Mr. Twain's version as I can remember after once hearing, and with humble apologies for my interpolations:

"Once upon a time there was an old nigger who didn't want to be too sociable, only just sociable enough; so he took a wife and went to live with her miles and miles away in the middle of the prairie. [Slight lowering of the voice.] Yes, there they lived, all alone by their two selves, in the middle of the prairie. They were decent, hard-working, quiet people; never disturbed their neighbors—nor borrowed from them—in fact just the model people of them parts, living by honest toiling or tillage, for the product of that little patch was all they had for food. [The last with great pathos.] I had almost forgotten the one (though substantial) peculiarity of the old nigger-wife: she has a solid golden arm; only one arm, all the rest of her was just like any other nigger. This possession didn't seem to inconvenience her any, and these two old niggers lived comfortable and contented all alone is the middle of the prairie. [Chance to exhibit eloquent powers in reiteration of the word "prairie."] After some Summers had passed, with I suppose an occasional Winter in between, the old nigger woman took sick. Now, the old man was pretty stingy with his money, so, instead of running around the corner for a doctor, he tried to cure her himself. But 'twas no good, and soon the poor old wife died. The old man felt pretty queer, but there was nothing to be done but bury her; and as he had to do it himself, he waited till the night was dark, so as he wouldn't be stared at and perhaps followed by a lot of unfeeling boys. Having prepared his sad burden, he took it and his pick and shovel along for a few miles till he came to a nice sheltered spot under some comfortable-looking trees. Here he dug the grave, buried his poor old wife, and then went home feeling, I guess, pretty lonesome.

"When he reached his hut he just gave a look round to see that nobody had called in his absence, locked all the doors, and went to bed. But he was pretty wakeful, and lay for a long time thinking about his dead wife, when all of a sudden the idea occurred to him that it was a great waste, going and burying that golden arm. He tried to forget all about it; but it wasn't any use, and all night he dreamed of the golden arm. The same all next day; he couldn't forget it, try his hardest. Again he went to bed, and again he thought and dreamed of the golden arm. At last he made up his mind that the very next night he would take his shovel, go out to the grave, and dig up the golden arm. So next night he started

for the grave, but there was an awful storm, and the rain came 'sh-sh-sh' in his face, and the wind went o-o-o-o-o. [Weird howling in low ascending scales, imitative of wind.] The gusts were so frequent and so strong that the old nigger could scarcely make any headway, but after struggling and pushing for many hours he finally came to the grave. Then he began his work, and you could have heard pick, pick, pick, and sh-sh-sh, then o-o-o-o-o; but at last his task was finished. He had taken up the old woman, sawed off the golden arm, put the body back in the grave, and made all tidy. Then first he secured the golden arm under his coat and started on his return trip. By this time the wind had turned right round, and again the rain came in his face 'sh-sh-sh, and again the wind went o-o-o-o-o [voice now very low till finished in whisper], and then another sound seemed to come right through the wind, and he listened and he heard [very low and ghostly]. 'W-h-o-s-g-o-t-m-y-g-o-l-d-e-n-a-r-m?'

"Then the old nigger trembled so that he almost dropped the golden arm; but he took courage and pressed toward home. Presently he heard again, 'Who's got my golden arm?' Then he began trembling awfully, and this time dropped the golden arm; but he picked it up quickly and went on and on with all his might, till at last he reached his hut, went in, locked the door, went straight upstairs, put the golden arm under his pillow, jumped into bed, and pulled the clothes down tight over his head; but still he could hear, right through the clothes and right through the door, 'sh-sh-sh and o-o-o-o-o, and then [very mysteriously] tap, tap, tap at the door, 'Who's got my golden arm?' He trembled, and the bed shook so you might have heard it in the next house. He listened and heard, plump, plump, plump, coming up the stairs. His breath went thick and fast as he again heard the awful inquiry, 'Who's got my golden arm?' and the wind outside going o-o-o-o-o. Then into the bedroom came the awful sound and stood by the side of the bed. A hand was placed on the nigger's head and a voice said, 'B-O-O-H!!!'

Here Mr. Twa's finishes. That's what it sounded like. It seemed a playful way to be addressed by a ghost, so the nigger got up courage, rubbed his eyes, and took a good look at the owner of the mysterious voice. Gradually the room became light. The 'sh-sh-sh' of the rain seemed to come from the frying-pan in the kitchen; the o-o-o-o-o of the wind and the rattling of a chain came from the back yard and sounded uncommonly like "Shag" whining to get loose. Here another thump on the nigger's head, not so gentle as the first, prevented his listening for the third sound, and at the side of the bed stands his wife, Matilda, with arms akimbo—both of unmistakable brown flesh. "What I want to know is when is you black nigger done gwine to get up? Does you expect me to do all the work in dis yer house. Come out of dis." And he outed and never acted miserably any more, and report says that he and his wife lived happily in the middle of the prairie ever after.

## The Song.

I sat at the old piano,  
And Matilda and I were there,  
And over again and over  
I played while they sang the air—  
A plaintive little clanson  
From the French with sweet love-words,  
With an interlude like the trilling  
Of the sleeping, twittering birds.  
  
And while I ran my fingers  
O'er the yielding ivy keys,  
And the sounds were softly mingled  
With the breath of the Summer breeze,  
The melody quite o'ercame me,  
And I soon was back again,  
Riding the steeds of fancy,  
And habiting castles in Spain.  
  
The world no longer was prosy,  
But Poesy ruled and swayed,  
While Music's gentle spirit  
My soul for the time beguiled,  
Till my heart forgot its beating,  
And my eyes were dim with tears,  
While the tones of earth seemed lost  
In the music of heavenly spheres.  
  
And over again and over  
We played and we sang the song,  
Till the hours of the day had vanished,  
That before had seemed so long.  
And over again and over  
We sang till we broke the spell,  
That settled upon us when singing  
The song we loved so well.

—EARLE MARBLE.

**Drunkenness, or the Liquor Habit, can be Cured by Administering Dr. Haines' Golden Specific.**

It can be given in a cup of coffee or tea without the knowledge of the person taking it, effecting a speedy and permanent cure, whether the patient is a moderate drinker or an absolute wretch. The Golden Specific has been sold to thousands of men who have taken the Golden Specific in their coffee without their knowledge, and to-day believe they quit drinking of their own free will. No harmful effects result from its administration. Cures guaranteed. Circulars and testimonials sent free. Address, GOLDEN SPECIFIC CO., 185 Race St., Cincinnati, O.—Com.

**TONY PASTOR'S THEATRE**, Fourteenth Street, next to Academy of Music.  
**NEW YEAR. NEW FACES. NEW SHOW.** **TONY PASTOR'S NEW YEAR COMPANY.** Mr. and Mrs. Harry Watson, American Four-Petticoat, Daily and Daily : Myra Goodwin, Miss Hilda Thomas, George Murphy and Kitty Wells, Lottie Elliott, Parker's Dog Circus, George Parker, Shorts and Leonard.

**GRAND HOLIDAY MATINEE NEW YEAR'S DAY**

**FIFTH AVENUE THEATRE.** Proprietor and Manager, JOHN STETSON. Evening at 8: Saturday Matinee at 2. WE, US & CO. One huge laugh from beginning to end.

**GRAND OPERA HOUSE.** Lessee and Manager, MR. HENRY E. ASBY.

**RESERVED SEATS, 50c.** GALLERY, 25c.

Grand reproduction for this week only.

CALLED BACK.

Original scenery, music and cast, including R. B. Mantell, W. J. Ferguson, Miss Millward, &c.

Three matinees—Wednesday, New Year's and Saturday.

Next week : JACQUES KRUGER in DREAMS.

**STAR THEATRE.** EXTRA. MR. LESTER WALLACK. Proprietor.

MONDAY, JANUARY 5.

MR. LAWRENCE BARRETT.

in a grand revival of Hon. George H. Baker's Tragedy.

FRANCESCA DA RIMINI.

Magnificently produced, with new scenery and music.

Chorus of Madrigals: a full corps of auxiliaries.

New and elaborate costumes, historically correct, and a carefully selected and efficient cast.

Prices, \$1.50, \$1 and 50 cents.

**NIBLO'S GARDEN.** POOLE & GILMORE. Proprietors and Managers. Reserved Seats (Orchestra Circle and Balcony), 50 cents. Last week positively of FANNY DAVENPORT, In Sardou's famous play, FEDORA.

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LAST FEDORA MATINEE ON SATURDAY.

Secure seats in time. No extra charge

Next week—WALLACK'S LADY CLARE.

**WALLACK'S THEATRE.** Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

GREAT SUCCESS.

A NEW AND ORIGINAL DRAMA by Henry Guy Carleton, Esq., entitled

VICTOR DURAND.

EVERY EVENING AT 8:30, SAT. MATINEE AT 8.

**THE CASINO.** Broadway and 39th street.

RUDOLPH ARONSON, Manager. ADMISSION 50 CENTS.

Reserved seats, soc. and \$1 extra. Boxes, \$8, \$10, \$12.

Every Evening at 8. Saturday Matines at 8.

Magnificent reproduction of Johann Strauss' sparkling opera comique.

PRINCE METHUSALEM. Presented by the

MC CALLU COMIC OPERA COMPANY.

CHORUS OF 50. INCREASED ORCHESTRA. FULL MILITARY BAND.

Beautiful Costumes, Scenery, Appointments, Etc.

Next Sunday evening, Grand Popular Concert. Special Matinee New Year's Day.

**UNION SQUARE THEATRE.**

SHOCK & COLLIER. Proprietors

EVENING AT 8. SATURDAY MATINEE AT 8.

The Screaming Farce-Comedy, in three acts,

WIVES TO HUSBAND. Adapted by Colonel Miliken from the French of M. Trent-Daucaut.

This comedy was produced in Paris on January 11, 1884, and is still being played to crowded houses.

Presented at the Union Square Theatre, with a cast including every member of the great company.

Seats secured two weeks in advance.

**KOSTER & BIAL'S, 13D ST. AND 6TH AV.** Admission 25c. Private Boxes.

Under the management of Mr. JESSE WILLIAMS. Matines Wednesday and Saturday.

Production of Leon and Cushman's Burlesque, VASSAR GIRLS AND VIC'S COACHMAN.

First time this season of the wonderful CARON BROTHERS.

Miss Pauline Harvey, balladist. The St. Felix Sisters.

**BIJOU OPERA HOUSE,** Broadway near 30th st.

Mrs. Miles & Barton, Lesmes and Managers.

Evenings at 8. Matinee Saturday at 8.

Continued success of RICE'S BIG BURLESQUE COMPANY and Mr.

HENRY E. DIXEY.

Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled

ADONIS.

Grand Chorus and Orchestra.

Extra Matinees New Year's.

**THIRD AVENUE THEATRE.** 3d av. and 31st st.

THIS WEEK.

**WEDNESDAY AND SATURDAY MATINEE.**

JAMES A. HERNE'S

HEARTS OF OAK.

SPECIAL MATINEE ON NEW YEAR'S DAY.

**DALY'S THEATRE.** Broadway and 39th street.

Under the management of AUGUSTIN DALY. Orchestra, \$1.50; Dress Circle, \$1; Second Balcony, 50c. Every evening at 8:15. Matines begin at 8.

Mr. Daly's New Comedy, LOVE ON CRUTCHES.

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EVERY NIGHT AT 8:15.

Miss Ada Rehan, Mrs. Gilbert, Miss Edith Kingdon, Miss Gordon, Mr. John Drew, James Lewis, Otis Skinner, Wm. Gilbert, F. Bond, Etc.

**MATINEES WEDNESDAY AND SATURDAY.** New Year's Day, a Special Matinee.

**MADISON SQUARE THEATRE.** Mr. M. H. MALLORY, Proprietor and Manager.

THE PRIVATE SECRETARY.

A NEW FARICAL COMEDY.

**SYLVAN THEATRE.** Twenty-third street and Fourth Avenue, N. Y. City. (Adjoining the Academy of Design.)

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The NEW LYCEUM THEATRE will be furnished

with many of Mr. Mackaye's latest inventions and novelties on or about Jan. 15, 1885, with a new play by STEELE MACKAYE, author of Hazel Kirke, Rose Michel, Won at Last, etc.

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IDEAL NOVELTY CO., Akron, O.

# THE NEW YORK MIRROR.

## DRAMATIC DIARY.

BY WILLIAM WINTER.

1863.

JANUARY.

1. *Purcell's kept engagement at Grand Opera House, as Captain Cuttle.*—J. K. Emmet assumed at Haverly's Theatre as *Fritz Among the Gypsies*.—Mme. Modjeska appeared as *Odette* at Haverly's Theatre.—Barley Campbell's play of *The White Slave* was revived at Niblo's Garden.—The *Merchant of Venice* appeared at the Bowery Theatre.—*Saintsbury* appeared at the Globe Theatre, New York.—Miss Langtry engaged in Chicago.
2. *James Wallack* acted at his new theatre for the first time, appearing as *Chacalote in Ours*.—Ludwig Barnay made his first appearance in America at the Thalia Theatre, New York, as *Coriolanus*.
3. *The Comedie Brothers* was produced at Booth's Theatre, with C. R. Thorpe, Jr., and F. C. Banks.—Clara Morris appeared at the Grand Opera House as *Mercy Merrivale*.—Last night of the *Ratstanzas* at the Union Square Theatre.—*Saintsbury* appeared at the Globe Theatre, New York.
4. *Virginia* was produced at the Bijou Theatre.
5. *A Parisian Romance* was acted at the Union Square Theatre. Richard Mansfield making a brilliant hit.—Mr. Thorpe broke down at Booth's and there was no performance.
6. *Bertie Booth* made his first appearance in Germany, at the Royal Theatre, Berlin, as Hamlet.—Comedie Brothers started again.
7. Mr. Barnay, who had not acted since his opening night (Jan. 3), reappeared at the Thalia Theatre as *William Tell*.
8. *She Would and She Would Not* was revived at Daly's Theatre.
9. *Mary Anderson* appeared in New York at the Fifth Avenue Theatre as *Pauline*.—John T. Raymond appeared at Grand Opera House as Major Bob in *Paradise*.—John McCullough appeared in Boston.
10. *She Stoops to Conquer* was revived at Wallack's Theatre.—Mr. Barnay acted *Hamlet*.
11. *Mary Anderson* presented *Berthe in Roland's Daughter*.
12. Mr. Barnay acted *Uziel Ducco*, injured his hand.
13. *Mary Anderson* acted *Goliath*.—Helen Bancroft appeared at the Turf Club Theatre as *Jules in The Hawkwood*.
14. Great success of *Edwin Booth* in Berlin as King Lear.—Theatre burned in Mitau, Corinland, Russia.
15. *Moses, Abbey and Schofield* purchased the Park Theatre, Boston.
16. *Mary Anderson* acted *Julia*.—*Flotow*, the composer.
17. Mr. Barnay responded, acting Narcissus, at Thalia Theatre.
18. Mr. Wallack ended his engagement (matinee).—The Silver King brought out Wallack's (night).
19. *Mary Anderson* acted *Partisan*.

FEBRUARY.

20. *Serge Paine* was produced at Daly's Theatre.—Marriage of Blanche Heron to Henry Miller.—*Mary Anderson* acted Juliet.
21. *Mary Anderson* ended *Bianca*.—*Edwin Booth* in Berlin acted *Iago*.
22. *Serge Panine* was played for the last time.—*Zara*, a new play, by F. Marston, was produced at the Grand Opera House.—*The Black Venus* was produced at Niblo's.—*The Amadan*, a new play by Mr. Boucicault, was produced in the Boston Museum.—*Ada Dyas* appeared at the Madison Square Theatre.
23. *Salvini* appeared in Brooklyn.—Mr. Daly revived *The Senator*.
24. *Mary Anderson* acted *The Countess, in Love*.
25. *Salvini* acted King Lear.—The Royal Opera House in Toronto was burned.—Sale of Sara Bernhardt's jewels in Paris.
26. End of *Mary Anderson's* engagement at the Fifth Avenue Theatre. She acted Juliet.—*Salvini* ended engagement at Brooklyn.—The Comedie Brothers was engaged at Booth's.—Miss Pixley ceased at Grand Opera House.—Charles R. Thorpe, Jr., died in New York.—*Mary Anderson* signed engagement with Mr. Abbey to appear in London in September, 1863.—*Barnay* at the Thalia Theatre acted King Lear.—Sidney Wells recited Henry V.—Mr. Abbey engaged Wallack's old theatre for Henry Irving's New York engagement.—*Edwin Booth* at Berlin acted Othello and gave an ovation.
27. *Monte Cristo* was revived at Booth's Theatre.—S. M. Hickie opened the Cosmopolitan Theatre with *Emmet as Fritz*.—The German opera of the Duchess de Barry was produced at the Fifth Avenue Theatre.—*Her Attonement*, by Asson Ford, was produced at Haverly's Theatre.—*Mary Anderson* appeared in Boston.—*Dumas* was acted at the Grand Opera House as Joshua Whitcomb.—*Edwin Booth* ended his engagement in Berlin.
28. Death of William Richard Wagner at Venice.—Walter Gridale died in England, aged 50.
29. Leopold's opera of Heart and Hand was given at the Bijou Theatre for the first time in America.
30. *M. Barnay* at the Thalia acted Lord Easby.—*Edwin Booth* recited in Hamburg.
31. *Salvini* acted King Lear for the first time in New York.—George Riddle began a series of readings at the Turf Club Theatre.
32. *Edwin Booth* ended engagement in Hamburg.
33. *Barnay* enacted Wallenstein.—*Salvini* acted the Gladiator.
34. *Richardson* appeared at Chickering Hall and called A Winter's Tale.—*O* or Casting the Boomerang, was produced at Daly's Theatre.
35. Frank Mayo appeared at the Grand Opera House at Baden in the Streets of New York.—Siberia, by Hartley Campbell, was produced at Haverly's Theatre.—Minstrels of Priamore and West appeared at Niblo's.—Lester Wallack, David Clegg, and George H. Barron, Old Siberia, acted at the Cosmopolitan Theatre.—Miss Gallmeyer appeared at the Thalia—Micahel, or Heart and Hand, was presented at the Standard.—Mile. Rhee appeared in Brooklyn.
36. Margaret Mather seriously ill of pneumonia at Boston.—Mrs. Judah died in San Francisco.

MARCH.

37. *Lawrence Barrett* appeared at the Grand Opera House.—The Long Strike was presented at the Windsor Theatre, with Sara Jewett and J. H. Stoddart in Spenser.—*Madame Bovary* throughout the week at Grand Opera House, and was seen as Richelieu, Cousin Hamlet, Shylock, and David Garrick.
38. *Edwin Booth* House was closed.
39. Mr. Raymond appeared at the Windsor Theatre as Major Bob (In Parades).
40. Booth's Theatre closed.—End of career of Monte Cristo.
41. Breakfast to Ludwig Barnay at Delmonico's, followed by dinner, *Boots* at the Thalia Theatre, in evening, acted Antony for the first time in America.—Serious illness of John McCullough at Cleveland. He recovers and appears at Washington (March 26).
42. Remains of John Howard Payne arrived at Oak Hill Cemetery, Washington.
43. *Dion Boucicault* appeared at the Star Theatre, Wallack's, a thirteen-cent house, opened on this night, and *Samuel Wood*—*Louis Wallack's* management, and produced his new comedy of *Vice Versa*.—Never Too Late to Mend was revived at Booth's Theatre.—Neil Burgess appeared at the Bijou Theatre and produced a play called *Vim*.—Mr. Edwin appeared at the S. F. Minstrel Theatre and produced *A Bunch of Keys*.
44. *Mrs. Langtry* at Cleveland, Ohio, acted Galatea—giving her first performance of the part.

APRIL.

45. *Edwin Booth* appeared in Vienna as Hamlet.
46. The Muddy Bay, by Edward Harrigan, was produced at the Theatre Comique.—Maude Granger appeared at Haverly's Theatre in *The Planter's Wife*.—John McCullough acted at Williamsburg.—Salvini and Clara Morris appeared together in Philadelphia in *The Outlaw*.
47. National Theatre in Berlin was burned.
48. *Richardson* appeared at the Grand Opera House as Juliet.—Mme. Modjeska appeared at the Fifth Avenue Theatre as *Frou-Frou*.—Charles Wyndham appeared at the Union Square Theatre in Brighton.—Salisbury's Troubadours appeared at the Standard Theatre in Greenroom Fun.—John L. Stoddard began at Haverly's Theatre a series of oral and pictorial illustrations of foreign travel, the Bankside Daughters, and revisited at Haverly's Theatre with Sara Jewett and George C. Clarke, the chief parts.—The former was given at the Windsor's Theatre by one of the Madison Square Theatre co.—Mr. Barnum at the Madison Square Garden revived his Roman Hippo-drome entertainment.
49. A Russian Honeymoon was produced at the Madison Square Theatre.—Last night of Vice Versa at the Star.
50. *Le Beau Shaughnessy* was revived at the Star Theatre, and Mr. Boucicault acted Cona.—McCullough, at Niblo's, acted Brutus.—Mme. Modjeska, at the Fifth Avenue, acted Camille.
51. Signor Salvini and Clara Morris appeared at Booth's Theatre in *The Outlaw*.—McCullough acted Richard III.—Modjeska and Violia.—Mary Anderson acted in *Clara* at the Standard.
52. Mr. McCullough acted Damon.—H. M. Pitt responded to *Bijou* Theatre with *Casta*. Soon closed.—Edwin resumed his engagement in Vienna, and so terminated his season in Germany, acting Iago for the Press Benevolent Fund.
53. *Edwin Booth* ended his engagement at Niblo's.—*Mary Anderson* ended her engagement at the Grand Opera House.—*Madame Bovary* ended her engagement at the Union Square Theatre.
54. *Henry Irving* responded at the Fifth Avenue Theatre.
55. *Signor Salvini* and Clara Morris appeared at Booth's Theatre in *The Outlaw*.—McCullough acted Richard III.—Modjeska and Violia.—Mary Anderson acted in *Clara* at the Standard.
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MAY.

57. In the Banks of the Hudson, presented at the Standard Theatre.
58. Last night of *Booth's* Theatre. Modjeska acted Juliet. *Edwin Booth* began his new season. First appearance since his return from Germany.—Richelieu.
59. *Kate Pattison* took a benefit at the Fifth Avenue Theatre (matinee), acting in *The Cynic*, Thomas Merivale's first presentation in America.—Barnay sailed for Europe.
60. *The Two Roses* was produced at the Fifth Avenue Theatre (matinee).—*Evelina* by C. R. Thorpe, Jr., Clara Morris, and the Grand Opera House as *Mercy Merrivale*.—Last night of the *Ratstanzas* at the Union Square Theatre.
61. *Edwin Booth* appeared at the Bijou Theatre.
62. *Evelina* by C. R. Thorpe, Jr., Clara Morris, and the Grand Opera House as *Mercy Merrivale*.—Last night of the *Ratstanzas* at the Union Square Theatre.
63. *The Strangers of Paris* was produced at the New Park Theatre.
64. Mr. Irving produced *The Great Divorce Case* at the Union Square Theatre.
65. Salvini sailed for Europe.
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70. *Death of Charles P. De Groot*.
71. *End of The Duke's Motto* at the Fifth Avenue.
72. *The Strangers of Paris* was produced at the New Park Theatre.
73. Frank Mayo, at Chicago, produced Nordwick.
74. Mr. Jefferson ended his engagement at the Union Square Theatre.
75. *Edwin Booth* and Miss Terry, at the Star, appeared at the Star Theatre in *Whose Are They?*—Gus Williams appeared in the Comedy Theatre in Captain Misher.
76. Lawrence Barrett ended his engagement in the London Lyceum with Yorick's Love.
77. *Henry Irving* and Ellen Terry reappeared at the London Lyceum in *Much Ado About Nothing*.—End of season at Niblo's and Theatre Comique.
78. *Stranglers of Paris* revived in Grand Opera House.—Barry and Fay at Third Avenue Theatre produced 97.
79. *Modjeska* sailed for Europe.—End of the season in most of the theatres.—Miss Anderson ended her engagement in the English provincial cities, having acted in Manchester, Edinburgh, Glasgow, Liverpool, Dublin and Birmingham.—Henry Irving and Lawrence Barrett were entertained by John Lawrence Tool at a banquet at Tool's Theatre, London.
80. *Afternoon performance* at the Star Theatre, complimentary to the dramatic profession.—Mr. Irving appeared as Louis XI.
81. *End of The N.Y. engagement* of Henry Irving and Ellen Terry, at the Star, appeared in Richard III (in act) and with Miss Terry in *The Belle's Stratagem*.—Mme. Janaschek appeared at the Grand Opera House, and Maggie Mitchell at the Third Avenue Theatre.
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92. *Penny Ante*, a musical burlesque, was presented at the Union Street Theatre.
93. *The Cyclones* appeared at the Cosmopolitan Theatre.
94. Professor G. R. Cromwell gave an Art Entertainment at the Union Square Theatre.
95. John McCullough sailed for Germany aboard the *Eider*.
96. *Theatre Royal*, Edinburgh, burned.
97. *Death of Mrs. Ida Z. Whitehead*.—Nilsson and Mater sailed aboard the *Galaxy* for Europe.
98. Death of Sol Smith, aged 49, at 145 West Fourteenth street.
99. Departure of Agustina Daly's company for England. Sara Bernhardt appeared as Lady Macbeth for the first time in London.
100. Death of F. L. Pilkington.—Appearance of Lulu Hurst, the "Georgia Wonder," at Wallack's.
101. Death of Corry C. Johnson, of a cerebral Kirk company.
102. *Booth* acted Iago.
103. *The Standard* Theatre was burned.—Mr. Daly revised 7-8-8.
104. W. E. Sheridan appeared at the Star Theatre as Sir St. Martin.
105. *Stranglers of Paris* revived at the Star Theatre as Sir St. Martin.
106. *Booth* acted Hamlet.—*The Glass of Fashion* was produced at the Fifth Avenue.—*The Pavements of Paris* was presented at Niblo's.
107. *Edwin Booth* appeared at the Star Theatre, New York. *David Copperfield* was produced at the Madison Square Theatre; *Katrina* at the Standard; *The Princess Chuck* at the New Park. All failures.
108. *Booth* acted Lear.
109. *Funeral of Mario*, at Rome.
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# THE NEW YORK MIRROR.

## TELEGRAPHIC NEWS.

### The Ravens Stranded.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Dec. 30.—The Seven Ravens company is still here, the bills being as yet unpaid. The managers say that a settlement will be made to-day; that the company will be taken to Chicago, where a two weeks' engagement will be played, and that disbandment will follow. This week's dates have been cancelled.

Youth opened at the Opera House to a fair audience. A very fair audience greeted the Troubadours at Library Hall. The Academy and Harris' Museum opened large.

### All Good.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Dec. 30.—Victoria Morosini and a concert company had a large and good-natured house at the Boston Theatre Sunday night, and the lady made a favorable impression.

Good house at the Boston Theatre to greet Emma Nevada in La Sonnambula.

The Beggar Student was revived at the Bijou Monday night to good attendance.

A large house greeted Boucicault and his children, with the local company in support, at the Boston Museum.

Good house at the Park to see Raymond run for Congress.

Excelsior opened to good business at the beginning of its second week at the Globe.

John A. Stevens, at the Howard, in Unknown, is having good business.

### Miss Hawthorne Scores Again.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Dec. 13.—Grace Hawthorne presented the New Camille at the Grand Opera House on Sunday night, and scored an immediate and decided success. She was recalled seven times during the performance. Two of the calls were demanded during scenes, and one at the end of the play. Press and public enthusiastic in Miss Hawthorne's praise.

W. W. KELLY.

### Mr. Tillotson's Exploits.

A more aggravated case of disreputable management than that furnished by the Lynwood case has not come to light in a good while. The particulars of the burst-up, as gleaned from the members of the company who returned to this city from Troy on Sunday show J. K. Tillotson in an unenviable light, to use a mild form of expression.

Two weeks ago Mr. Tillotson announced that he would shortly have three companies playing his great American drama. He took it is said, his share of the first week's receipts at Niblo's Garden to start these enterprises, failing to pay the salaries of the Granger party. The company sent to Philadelphia collapsed after one week. The company sent to St. Louis were brought back to New York after the engagement there without having been paid. This organization was "reorganized." Mr. Plympton declined to continue, and B. F. Horning assumed his part at short notice. Now and then Mr. Plympton shows a spark of wisdom. This was one of those rare occasions.

The rest of the story is best told in the language of a young lady who was a member of the party.

"We reached New York on Tuesday of last week," said she, "and were met at the depot by Mr. Tillotson, who received us with the utmost cordiality and serenity. On Wednesday we were notified to meet our business manager, Josh Ogden, which we did, and arranged to leave that evening at 5:30 for Troy and play there the rest of the week. Mr. Horning, who had before played the heavy part, took Mr. Plympton's place. On Friday evening, before the performance, Mr. Horning demanded his salary. He was informed by Mr. Ogden that he had no money, as Mr. Tillotson had returned to New York with the receipts of Christmas day. These were represented as being only \$300. We learned from the local manager they were \$500, of which Tillotson got sixty-five per cent.

"Finally Manager Rand produced fifteen dollars, and Mr. Horning consented to play on condition of receiving twenty dollars more before going on for the next performance. On Saturday the whole company refused to play for Mr. Tillotson, but finally determined to do so on Mr. Rand agreeing to turn the receipts over to them on the commonwealth plan, Mr. Horning agreeing to share equally with the others. Mr. Ogden then demanded his share, to which Mr. Rand objected, and finally it was decided to close the house. Mr. Ogden had in the meantime telegraphed Tillotson for funds to get the company back. The latter responded he had none. Ogden then telephoned for at least enough for the ladies, and received no answer. Ned Thorne, having heard of the state of affairs, came gallantly to the front and offered to assist the company in any way. He gave his manager *carte blanche* to do whatever was required. This was practically demonstrated by his paying the fares of seven people back to New York. The sum divided amounted to about three dollars and fifty cents apiece. Miss Keene (Mrs. Tillotson), who had played for us, refused her share, which was used to pay the transportation of baggage."

A gentleman who had business at the Metropolitan Job Printing Company's office yesterday learned that Tillotson had just given a large order for fresh Lynwood printing. From this it would appear that, not satisfied

with his recent exploits, he intends to form another company.

The following letter has been received from Tillotson:

1501 BROADWAY,  
NEW YORK, DEC. 29, 1884.

DEAR SIR:—I see in this morning's New York Times that I have taken all the money I can get and gone to California or parts unknown—that no one knows where I am. Will you state, for the benefit of all who may wish to know, that I am at my home, 1501 Broadway? I have been there since Friday evening, when I saw Mrs. Jarvis to-night, Binghamton Tuesday, Elmira Wednesday, and Thursday after that here; and have no wish to speak of my whereabouts a secret. I have had bad business—I believe others have. I am somewhat in debt. I don't think I am the only one so situated; but whatever my financial condition I never try to avoid a creditor. And whether I succeed or fail in business, I can always be found. Very truly yours, J. K. TILLOTSON.

### The Question of Hamlet's Age.

The innovations made by Wilson Barrett in his revival of Hamlet at the Prince's Theatre, London, have given rise to heated discussions in which wise Shakespearean scholars, journalists and actors have all participated. Mr. Barrett conceives the melancholy Dane to have been much younger than he is usually represented, and he "makes up" accordingly. This point has caused much to be said and written *pro et con.*

One of the most interesting articles on the subject is from the pen of Mr. Moy Thomas. The question of Hamlet's age, he says, is not a mere text for the exercise of an idle ingenuity. It affects his relations to nearly all the other prominent personages of the play, and goes in more respects than one to the very foundation of the story. If a prince of the ripe age of thirty, with a strong hold, as King Claudius is aware, upon the affections of the Danish people, suffered himself to be ousted from his rights by a usurping "king of shreds and patches," while he went about lamenting the "cursed spite" that ever he was born to "set it right," he can only be an object of contempt.

My friend Mr. Edmund Routledge settles the question in a very simple fashion. He suppresses two-thirds of the evidence, and takes his stand, with much confidence though doubtful assertion, upon the other third. For example, surely the following passage in the colloquy between Laertes and Ophelia has an important bearing on the point:

LAER. For Hamlet, and the trifling of his favor,  
Hold it a fashion, and a toy in blood;  
A violet in the youth of primy nature,  
Forward, not permaneat, sweet, not lasting.  
The perfume and supplance of a minute:  
No more.

OPH. No more but?

LAER. Think it no more:  
For nature, sweetest, does not grow alone  
In that she builds not as this temple waxes.  
The inward service of the mind and soul  
Grow wide withal. Perhaps he loves you now, etc.

This, b<sup>t</sup> it is observed, is strictly in accordance with Polonius'—

For Lord Hamlet,  
Believe so much in him, that he is young.

It is, mo<sup>e</sup>over, a passage, and a beautiful passage, of verse, not so easily to be tampered with by "gagging" as is the gossip of the "clowns," as the gravediggers are called in the old editions. Its obvious and only possible meaning is, that neither the body nor the mind of the young Prince had yet attained its full development. So Horatio (act i., scene 3) proposes to impart the story of the Ghost's appearance unto "young" Hamlet. Again, the King's patronizing words, "Think of us as of father" and the Queen's, "Hamlet, thou hast thy father much offended," are natural if addressed to a very young man, but wholly out of keeping with the supposition that he is a man of thirty. I will, for argument's sake, grant that his "going back to school at Wittenberg," together with his intimate friendships with other young students, may be explained, as Mr. Routledge suggests, by a practice of continuing at universities beyond the age which we ordinarily associate with university life; but the language of his father's ghost (surely an excellent witness), "freeze thy young blood," and "know, thou noble youth," clearly negatives such a suggestion. When Hamlet meets Rosenkrantz and Guildenstern, it is "by the consonancy of our youth" that he conjures them. Bear in mind that all these plain indications of a youthful Hamlet are strictly consonant with the old "Historic" on which the play is known to have been founded, wherein the King, with perfect consistency, is represented as fearing that the young Prince, when once he has come to man's estate, "will not long delay to avenge the death of his father." Shakespeare, of course, may have deliberately determined to advance the age of his hero; but why should he do so, and, having done so, why should he permit young Laertes to describe him as one who had not yet attained to the full growth of man? Some one has said that Hamlet's soliloquies are beyond the mental capacity of a young man of twenty or twenty-one. To me they seem to indicate precisely the "damned vacillating state" of a youthful mind so beautifully described in Tennyson's suppressed "Confessions of a Second-Rate Sensitive Mind." It is worth noting that the latter remarkable poem was actually published before the poet was twenty-one.

Not a hint of any of these things does my excellent but far too confident and dogmatic friend Mr. Routledge deign to give. The gravediggers' "thirty" and "twenty-three" years are nearly all the evidences he cares to look at. Yet granting that the text of the churchyard scene makes Hamlet thirty, it is at least equally certain that in many other parts of the play the text makes him much younger. As the two facts are irreconcilable, what we have to do is to choose between them, not by ignoring one, but by considering their relative weight.

I say nothing of "pluck me by the beard," for surely a young man of twenty or twenty-one may have enough of beard to justify that expression. If not, it would be unimportant; for this phrase is merely a figure of speech and current colloquialism. Clearly a man might be "led by the nose," even though his nose

\* The poem quoted by Mr. Moy Thomas is so little known that its pathetic conclusion may well be quoted here:

"Yet my God  
Whom call I idol? Let thy dove  
Shadow me, for I am thy love  
Remembered, and thy love  
Enlighten me. Oh, teach me yet  
Somewhat before the heavy cloud  
Weighs on me, and the busy fret  
Of that sharp-headed worm begins  
In the gross blackness underneath!  
Oh, weary life! Oh, weary death!  
Oh, spirit and heart made desolate!  
Oh, damned vacillating state!"

had been shot away at the battle of Waterloo. Neither will I say anything about the "thirty dozen moons" in the play scene; for there is no evidence whatever that this phrase had any application to Hamlet's mother. Her age is a different question. Whether forty-two or fifty-two, there is nothing to prevent her having a son just of age. As Mr. Routledge touches on this point, I will, however, observe that if we suppose the Queen to be fifty-two, or more, her son's "Pinch wanton on your cheek," and other well-known allusions in the closet scene, not to speak of numerous indications of the mutually passionate character of her relations with her second husband, become ludicrous and absurd. I do not know what my friend Mr. Routledge's notions of a "matron" are, or at what age he thinks that the "heyday of the blood" should begin to "wait upon the judgment." To most minds the antithesis between a "matron's bones" and "flaming youth" would be perfectly natural if the lady is assumed to be forty-two; absurd if she was much older. The truth is that the criminal love of Gertrude and Claudius is an essential factor in the story.

As regards her son's age, there is absolutely nothing to support Mr. Routledge's view but the gravedigger's talk; and even the gravedigger bears testimony that Hamlet could not be so old as "young Fortinbras," the "dilate and tender Prince," unless the latter were a posthumous child; for we learn from him that "young Hamlet" was born on the day that his father overcame—that is, slew—the elder Fortinbras.

Apart from the important bearings of these questions upon the case, what I contend is that Hamlet's age is a question between the Ghost, Horatio, Polonius, and Laertes, on the one hand, and the gravedigger on the other, it is infinitely more probable that the gravedigger's words are misreadings or "gags," than that these other respectable witnesses were mistaken.

That Yorick's skull is stated in the imperfect first edition of Hamlet (1603) to have lain in the earth not "twenty-three" but "a dozen yeare," is quite certain. Mr. Routledge's contradiction can only be explained by supposing that he has not the old quarto or any fac-simile at hand. There is no mention of any other skull between the words, "Looke you, here's a skull hath been here this dozen years," and the question, "Whose skull was this?" with the answer, "This was one Yorick's skull."

It is by no means unlikely that the corrupt and defective state of the manuscripts may have been the cause of these discrepancies.

The folio as well as the quarto is, from this or other causes, disfigured by blunders and corruptions to an extent far beyond what is generally believed. Professor Craik, in his interesting article in the *North British Review* for February, 1854, estimates that the number of readings in Heminge and Condell's folio, which must be admitted to be clearly wrong, or in the highest degree suspicious, amount in the whole volume to "about twenty thousand."

I am willing, nevertheless, to accept the suggestion that the references of the gravedigger were mere "gags" interpolated by representatives of the clowns in the playhouse copies. It is a curious and noteworthy fact that we have something like proof of at least one "gag" in this very scene. I refer to the gravedigger's "Go, get thee to Vaughan, fetch me a stoup of liquor." In the earlier quarto the words are: "Go, get thee in and fetch me," etc., without any mention of "Vaughan." Who was "Vaughan"? The editors of Shakespeare threw no light till a correspondent of *Notes and Queries*, a few years ago, pointed out that next to the Globe Theatre at Bankside, there happened to be a notorious foreign alehouse keeper, whose name was Johan, or Yohan. He is mentioned more than once in a comedy of Ben Jonson, and we may be quite sure that he was sufficiently well known to the "groundlings" at the Globe to raise a roar of laughter when his establishment was referred to; all the more so because the play concerned was not Bankside in Elizabethan days, but Denmark in the remote past. This absurd device for setting on a quantity of barren spectators to laugh appears, it will be observed, in the folio, for the purity of the text of which Heminge and Condell so mistakenly vouch. Can any one believe that it came from the hand that penned the instructions to the players? If not, shall our reverence for the text forbid us to reject two casual allusions bearing on Hamlet's age which are contradicted by numerous other references, direct and indirect, and are inconsistent both with the facts and the spirit of the story?

### Actors of the Future.

It does not occur to many, even among those who take an interest in the stage, what a host of children it employs. In former times children were engaged only on special occasions, and not more than two or three might appear in a season at one of the principal houses. Besides such employment of the juveniles in tragedy or comedy, we had now and then a phenomenal girl or boy, like Clara Fisher or Master Burke, who shone for a time in their juvenility and then disappeared when they had reached an adult state.

Now, it is not two or three, or two or three hundred, of the youthful population who take part at theatres and contribute to public amusements in various phases more or less theatrical. Scarcely can a play of a certain class be produced without its army of boy and girl auxiliaries. Not only in the regular theatre, but in innumerable entertainments throughout the town, are children contributors to the performance, but are themselves the performers exclusively.

What may we expect from the harvesting and gleaning of these vast fields of youthful talent, ambition, rehearsal and practice of the mimic life of the stage? While so much attention is given in these days to popular education and athletic training, is it not worth the while of philanthropists and friends of culture to examine the new province now opened and lying directly adjacent to the theatre, and to consider what the tendencies may be to improve the theatre and recruit its forces with fresh strength and nature in its springtime development and beauty.

As a most significant indication of the trend of things we may refer to the fact that a public-spirited lady of this city gave at her residence last week a Christmas festival and set a Christmas tree for children engaged in the theatrical profession. It was the first of the

kind ever given in this city, and represents a radical change in the social element which promises much good to the estimation and improvement of the theatre.

It has been often said that many a man of lantern aspect and skeleton physique has become fat and rosy after a short experience on the bench and enjoying the respectful attention accorded to a judge. In other words, recognition is encouragement, and if theatrical children are chaperoned before the public by society magnates, we cannot be far from the time when the American stage will be a reflex of European manners and the best American life. Through whatever clouds may beset the theatrical horizon this belief sends a ray of pure light and promise of another dawn.

### Professional Doings.

—Harry Ellis, the Smoky City manager, is disgruntled because the Irving management compelled him to pay for twenty-eight press seats that he claimed he had been authorized to issue.

—Still another Secretary—H. Wayne Ellis is the adapter, and the version is called Our Secretary. A company, under the management of B. J. Turner, will shortly start out. Harry Linden, Charles E. Norris, J. J. Jones, Lucie Pixley, Annie Howard and others are engaged. Marvin Griffith will play the title role.

—Joseph Levy arrived in town on Wednesday. He says that Lawrence Barrett has made money this season in nearly every city he visited. During the coming engagement at the Star Theatre several plays will be produced, but if possible Francesca da Rimini will be kept on the boards most of the six weeks.

—Manager Donnelly says that on Christmas Eve there was \$1,200 in the Bijou, and \$1,100 on Christmas night. The gallery was packed on the latter occasion, although ten rows of gallery seats were reserved at seventy-five cents each. Many who paid for gallery admissions had to be accommodated in the lower part of the house.

—The Ada Gray company left for Danbury at eight o'clock on Christmas Day, where they opened with a matinee. A. Z. Chipman over-slept himself and was left behind. He took the eleven o'clock train for South Norwalk. There was still twenty-two miles between him and the company, so he hired a special at his own expense, and made the journey in thirty-five minutes. He was in time for the matinee.

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In attempting to fill her late husband's dates, Mrs.  
HENRIETTA CHANFRAU'S strength has not kept  
pace with her generous intentions, and her health has in  
consequence been seriously impaired. Twice in the last  
three weeks she left a sick-bed, in violation of her physi-  
cian's orders, to fulfill pending engagements, and on  
Wednesday last repeated the hazardous impre-  
sion through three successive storms from Long  
Island to New York, in order to make good the prom-  
ise of her appearance. But the strain has been too  
much. It has resulted in her complete nervous prostra-  
tion and rendered imperative the immediate cancella-  
tion of all existing engagements.

CLIFFORD W. TAYLOR,  
Manager and Proprietor of the Taylors-Chanfrau  
Companies, New York, Dec. 27, 1884.

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